

HARDWARE

HARDCORE FANZINE

WINTER '95

\$1.00

THRASHERS ATTACK!!

assfactor 4

DEVOID

OF

FAITH

LOS CRUDOS

MONSTER X

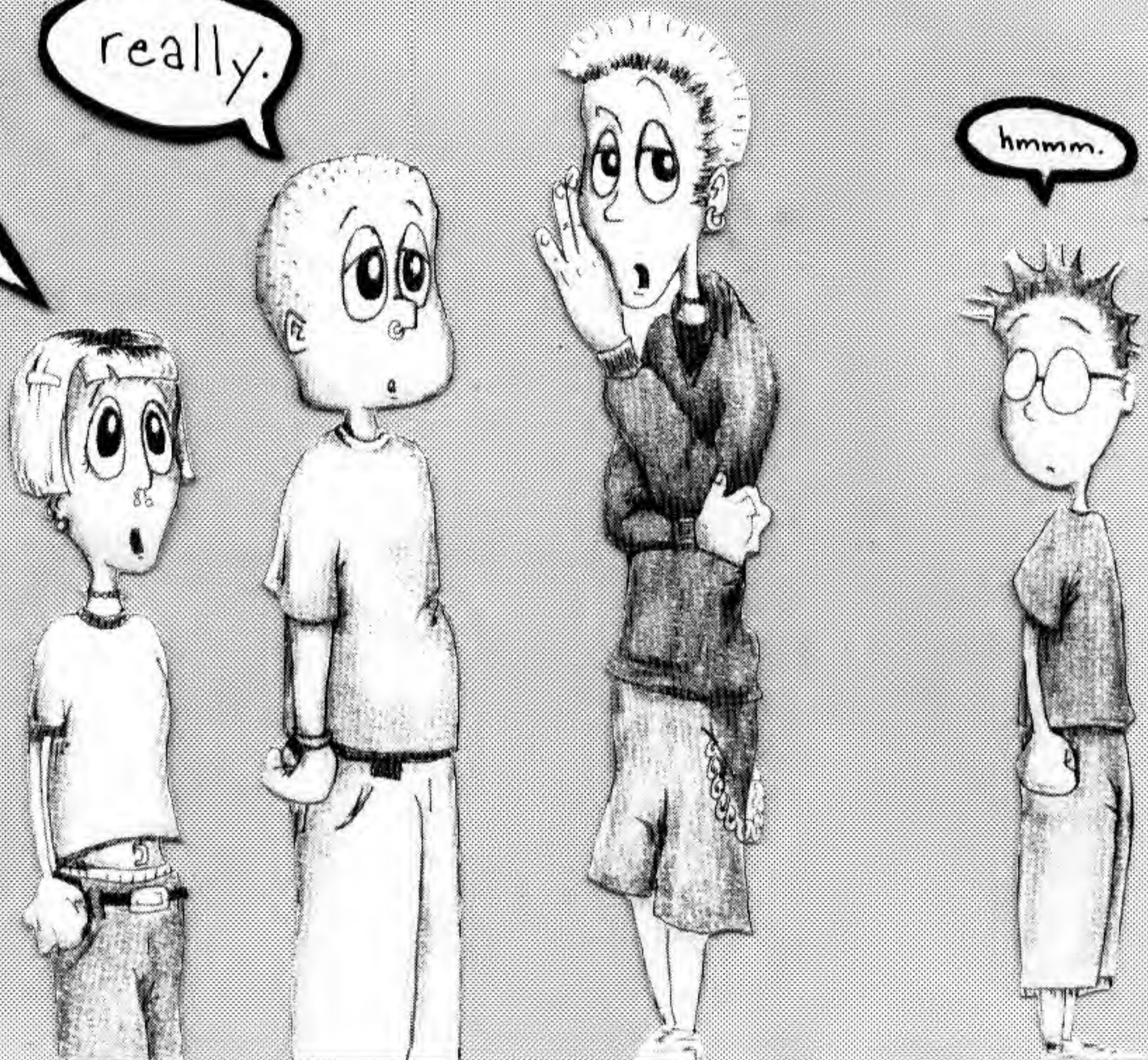
Yeah Brett and Dave from
Hardware, they're not straight edge,
they're a couple of ravers.

I heard
they were
on crack!

really.

hmmm.

RECORDS
FANZINES
SHOWS
OPINIONS



another year...
and we're still here!

SOME NEWS

SOME THOUGHTS

Welcome to yet another issue of **HARDWARE**, #6 is in your hands late, but as they say, better late than never. I would like to apologize to all about this. Brett and I both moved and reorganizing everything has been a bitch. The response to the last issue was incredible! We practically moved 1,000 copies in three months. I'm really learning the whole distro thing well and this issue should get out even further. If you are reading this and wish to distribute our fanzine in your area, please get in touch. We are very easy to deal with and wish to get the 'zine in more hands. Better out of my house to where people can see them. Also, again about being late...when we first started out, Brett and I wanted to put out an issue every three months. Basically, we have been pretty close. By June 1995, (two years after the first issue) we will have put out 7 of the proposed 8 issues in that time frame. That's pretty good I must say. Some haven't even got past the first without losing interest...

There are a couple of new things with this issue: first, **SCENE REPORTS**. Brett and I were discussing one day how cool the MRR scene reports used to be. We both decided that it would be a good idea to include them in **HARDWARE**. This issue you'll be reading about the South Carolina "scene". My friend Drew Katchen took the liberties of doing it. If you want to write one for your area, (city/state/country) get in touch with us and let us know. Chances to get yours printed will be best if you a) are thorough, include contact addresses and of course, **PICTURES!** and b) are writing about an obscure or little-written about area (i.e., like we would really dig a scene report from **FINLAND** or **PERU!**). Don't let this discourage you though. Write!

Beginning with this issue (#6), **HARDWARE** is now accepting ads. I know I didn't want to do it before for many reasons, but now we would like a little extra cash to help pay for printing and expanding everything that goes along with doing a 'zine. I realize now that this means that Brett and I have to get this thing out on time from now on, we are taking steps to make sure this happens. The ads prices are as follows: for a 2 1/2" x 5" space: \$10 and for a 5" x 5" space: \$15. We feel these prices are quite fair and very competitive. There are no larger sizes, the ads can be for records, shirts, jewelry, music related businesses, etc. Please no ads from major independent (or major label) record labels. This is only for smaller labels and 'zines that are not well known or need exposure. Write/call (908) 862-6069, and ask. We reserve the right to reject any ad for any reason (basically if it's for something stupid) and will return any ad money if the 'zine goes belly up (which isn't going to happen anytime soon...). We sent out alot of mailings about this, your label may have already been contacted.

Those are the new things. We want to restart the Collector's Corner again, probably with #8, but don't really know how to go about it. In #7, the Collector's Corner will consist of an article about collectable fanzines. Other things we are planning; a one-shot **HARDWARE** that will include reprints of all the interviews in **HARDWARE** #2-#4, all the interviews from my first "real" fanzine, **IN MEMORY OF...**, plus surprises like the **GORILLA BISCUITS** interview from **NOT FOR THE WEAK** 'zine (which I think is the **BEST** interview I ever have read!) and two previously unreleased interviews with **DOWNCAST** and **BLAST**. If well-received, that "one-shot" might end up being a series all on it's own. That's if we can get permission to reprint old stuff. This should be out at the same time #7 will be, though don't order it just yet.

I am also now working on a pet project of mine that I have wanted to do for years. I wish to put together a general interest fanzine of horror/sci-fi/comics and stuff like that. To the people I have spoken to, the interest is there. At the last horror convention that I went to, I made loose arrangements to interview a pretty famous horror movie director. That definitely gave me the kick in the pants that I needed. It will have plenty of reviews of books, movies and the like plus commentary on the various subcultures out there. I really want this to stand out in the glut of fanzines of this type. So this is a serious call to all those interested in working on a 'zine like that. Write with your ideas, I will be interested to hear what you have to say. I want to get it done by June 1st of this year, so get in touch now!

There are other things on the back burner, but the above projects are going to happen. If you are interested in doing things for **HARDWARE** (like do interviews with bands that we like, cover art or quite possibly write reviews), please let us know. These are the kind of contributions we need. It's getting kinda crazy doing all of this ourselves. Again, get in touch and we'll talk.

Well, that's about it, enjoy this issue of **HARDWARE** and do let us know what you think. We like knowing who's reading this. Bye...

Winter '94 cool things:

WINK "Twin Memories" CD, "Heart On Wave 5", listening to the **CIRCLE JERKS** and **FEAR**, hanging out with Rich on the ten anniversary of first show (Dec. 13th 1984 **BLACK FLAG**) and listening to old N.J. hardcore records.

Well, Brett has written out a huge piece on what's new, so I'm just going to write some stuff that's been happening as of late. **GERN BLANDSTEN** is going to be releasing a **CHISEL 12"** and CD, re-pressing "Remain Sedate" by **RORSCHACH** (when asked about the much-delayed CD of all **RORSCHACH**'s material, all Charles says is, "I'm waiting for artwork!") and a rumour I heard is that their will be a **LIFETIME 12"** somewhere down the road. Also, most of **GERN**'s back catalogue will be out on CD too. That **GLUE** comp. should be out any day now. The shows at Cook College are taking a bizzare twist with only admitting a limited amount of people (150). Over-crowding is told to be the reason for this action. New record store off Rt. 27 in Edison has recently opened. I forget the name, but ask around because they have some pretty cool hardcore/punk records and other stuff also. Supposively a space has been found for the record store that Charles and Matt have been wishing to start for eons. More on that next issue. **YOUTH OF TODAY** might play another one of those reunion shows. Adam Nathanson (ex-**LIFE'S BLOOD** and **BORN AGAINST**) as recently sighted at Pier Platters selling off the last of this record collection. We all know what that means. Shees....

Dave's best of 1994

Here's my favorite hardcore/punk records of 1994:

- 1) **ASSFACTOR 4** "Smoked Out" 7"
- 2) **CAVITY** "Built For The Human Race" 7"
- 3) **HOLESNOT** "Pacemaker" 7"
- 4) **LOS CRUDOS** "Las Injusticias Caen Como Pesadillas" 7"
- 5) **WESTON** "A Real-Life Story Of Teenage Rebellion" LP
- 6) **DEAGUY** "Whiteneat" 7"
- 7) **MUKILETO FAIRIES** "Special Rites" 7"
- 8) **ANGEL HAIR** 7"
- 9) **DEATH RAGE/BURNT** 6"
- 10) **IGNITION** "Complete Services" CD

This list was a pain in the ass to put together! Would some of you put out better records already? Now the easy part, the worst hardcore/punk records of the year:

- 1) **ANTIOCH ARROW** "In Love With Jets" 12" (you better believe that this was the worst. They should be dragged out of their homes and beaten.)
- 2) **VELOCITY GIRL** "Simpatico" CD (please, Sub Pop will not get five Lps out of this band!)
- 3) **EMMANUEL 7"** (this is actually the worst, but I am really pissed off over the first two records on this list!)
- 4) **MEREL 12"** (Gern Blandsten has a record on the best and worst list this time. Who'd figure?)
- 5) **OFFSPRING** "Smash" CD (Over a million sold...)
- 6) **TOTAL CHAOS** "Pledge Of Defiance" CD (Two fingers in the air)

.....do I have to continue?

'ZINES

I really don't understand how the media decided why fanzines are "the next big thing". For the last few months, open any magazine, newspaper or turn on a news program and lo and behold, "'Zines!" I saw a piece on the Channel 5 news where they were at Tower Books in N.Y.C. getting their "sound bites" from up and coming 'zine editors. First off, I have never even heard of most of the people they talked to, let alone the 'zines they did. Alot of the 'zines weren't even about music. Obviously, they were looking for stuff to make the audience say, "Oh, what a bizarre little sub-culture."

I'm getting quite tired of the news media butting their noses where it doesn't belong. People wonder why after talking to these people for like a half an hour, only ten seconds gets on. The media vultures are only interested in getting their "story", nothing else. Someone's career is getting advanced. The "truth" is never told in these news pieces that are usually regulated to the latter part of the news hour, stuck between sports and lottery numbers. This kind of "coverage" is forgotten as quickly as it is consumed.

A woman wrote and ordered **Hardware** and asked if we'd be interested in being interviewed for an article she was working on about fanzines. I mailed the fanzine with the reply that we would be interested if she would print my comments in their entirety, not sound bites. I'm still waiting for a reply...

The media has "covered" punk, hardcore, slam dancing, riot grrrls, etc... and now fanzines are on the hit list. Don't talk to these people or else you'll be edited into a presentation you might not want to be a part of.

I was at a horror movie convention on Halloween weekend. The weird thing about it was a couple of the music-related things that happened. For some reason, Bobby Steele and ex-members of the **MISFITS** were there signing autographs. A friend and I walked by the table and he overheard one of the people on line say, "You guys are my idols!" Duh! Supposively, they played at a costume ball the convention threw that evening, but not sure if they played **MISFITS** songs. Also, a guy from Japan was selling sculptures that were made from Pus-head artwork! There was the girl from the 16 record and a fetus. They were cast in plaster and bronze (there was also a fetus in a jar of formaldehyde!). Beautifully done, it was just the price kept them out of reach, \$60 to \$80 a piece. I have to find out if these things are official or not.

Over the past couple of years, people have been complaining about **Maximum Rock 'N' Roll** like no tomorrow. Granted, I've voiced my opinion a few times, but basically stuck with Tim Yohannan's venerable fanzine ever since I started reading it in '85. (The first one I picked up was #19) While it has retained the basic format since then, **MRR** has had alot of changes made to it, not just the one which has prompted at least two fanzines to declare themselves an "alternative". That change is the reviewing and ad policy. At first, I was kinda like "What?" too, but, I realize Tim's situation somewhat. If I were him (which I'm not) I'd personally trash all the crap he doesn't want his fanzine to cover. I know the records he is talking about, mostly the wimpiest crap on the fucking planet that every body seems to ga-ga over. (I'm listening to **GG ALLIN**'s "Hated In The Nation" as I write this.) Years ago, **MRR** wouldn't have covered that crap, why should it now?

Back to the "alternatives", the past year two 'zines have started up, **PUNK PLANET** and **HEARTATTACK**. **PUNK PLANET** is the better of the two and taking a more realistic approach with the circulation and cover price. While not a clone of **MRR**, it retains the same style and basic layout. I like the idea of people all over the country working on it (which is a very hard thing to do) and most of the writing is decent. **HEARTATTACK** is more anti-establishment and too serious. I really can't believe people write those long-winded letters in to them. Kent should really cut his circulation in half and raise the cover price then work his way from there, 10,000 copies is a tad too much. I can imagine the amount of unsold copies. Are either of these "alternatives"? Hardly.

More then likely, people who buy **Maximum** are going to buy **PUNK PLANET** and **HEARTATTACK** because they want information. Information about bands and what records are out. One fanzine can't cover everything and it's great that there's others to take up the slack. None of these publications are doing anything artistic, they are just good for basic information about the underground scene, which is very important. I buy and read them all (and will continue to do so) because I like to know what's going on all the time.

Remember people, no 'zine is ever going to be the "alternative" to **MRR**. Tim and crew have been doing it for 12 years and are still going strong. It has taken alot of time and energy to build up that 'zine, I seriously doubt any of our fanzines are going to be around for that long. (You don't get that kind of respect in three issues.) We are very dependant on **MRR**, without it there would be a major void in the underground scene that nobody would be able to fill. It's great we all have our criticisms about each other's fanzines. It keeps us on our toes...

"Gotta keep 'em separated"

Punk is about money. Let's face it. I've come to grips with a couple of my old friend's bands signing with large labels. It's their choice. They'll do their thing, I'll do mine. I wish them all the luck in the world. But the latest rash of band signings, on the heels of bands like **GREEN DAY** and **THE OFFSPRING** (who both suck hard), makes no sense at all. Why the fuck would **THE CIRCLE JERKS** get back together after breaking up four years ago (while they were thoroughly washed-up) to sign a deal with Mercury Records? I really don't have a clue. **THE BAD BRAINS** signing with Madonna's new label? Those dinosaurs? Are these and some of the other bands who have been signed going to be able to be fresh again?

My friend worked as an intern at **EMI**. He told me that **SHELTER** is signing up. If that is true then they were full of shit the whole time. If every band past their prime signs with a label, maybe they'll all get screwed at the same time and we'll be done with it already. Though like I said before, you do your thing, I'll do mine. Don't come crying to me...

I have just been told that **RANCID** have turned down \$3.2 million from Epic Records to sign for \$3.2 million to...you guessed it...**Epitaph**. While I'd rather see them stay with **Epitaph** (actually, I'd rather see them get hit by a train...), I don't see why **Epitaph** bothered. **Epitaph** is an O.K. label and got lucky with that **OFFSPRING** record (A fluke which I don't see being repeated.) but do they think that they will make their money back on **RANCID**? Honestly, with all their talk about being indie and all that, I think that \$3.2 million can go to better uses than **RANCID**. Now about starting up an independent

HARDWARE is: dave k. & brett "youth" beach

Helpers are: cover art - crisspliedt

record distribution? Hell, there could be a few jobs out of that plus alot of records would be available easily. Maybe helping people start up their own labels? Etc...etc... Who knows? Maybe the above was just a rumour, but this is how I feel on the subject.

WHAT TO TALK ABOUT AT SHOWS:

Have you ever been to a show and were just standing around with no one to talk to or the conversation is just not happening? Well shit, this happens to me way too much. I'm a generally shy person, but can talk up a storm when properly warmed up. I really hate it when people are just standing around at shows just staring at each other. It's like not productive at all. Well, if you are ever bored at a show that I'm at, you can talk to me. These are the kind of things I like to talk about: movies, books, comics, horror, sci-fi, fantasy stuff, role-playing games (if there is any one out there who likes to play Magic: The Gathering let me know!), T.V. (not Simpsons or Melrose, please!), music (hardcore or otherwise) and more. I'm pretty well-rounded and I'm sure many of you are interested in things besides hardcore. I like meeting new people and want to know what you are into. Working those record and 'zine tables can get tedious sometimes!

PET PEEVES IN HARDWARE:

Here I would like to address some of the things that have been bothering me about some of the people who write for our fanzine. Don't get me wrong, I'm grateful for all the mail, but some things need to be addressed. First, the only back-issue Hardware has so far is number five (the last issue). Since we are now doing a large press-run, all subsequent issues will be available for a long time since we don't sell them all that fast. Please don't send \$5.00 asking for issues 1-5, because it's just not going to happen. #5 is available for \$1.50 by mail (or send a dollar and two stamps. Stamps are cool because we can always use them.). Try not to send coins. To the best of my knowledge, from now on HARDWARE will cost \$2.00 by mail because of the crazy postage increase. It still might be cheaper than the rest of the world, but it's still fucking expensive.

People, please address your envelopes properly! You would believe the amount of poorly addressed mail I receive. I think all of us were taught how to do it in grammar school. The post office has a brochure which contains all the details. Make sure you write clearly, put your full name, and do add the zip code suffix (this last part really does get the mail to you faster). If you order HARDWARE, I want you to get it. Now I know what record distros and labels must go through.

To Europeans (and the rest of the world), I love you all like brothers but you really do have to send a little more cash when ordering the fanzine. \$3.00 will get you HARDWARE airmail, any less won't. Sorry that's the best I can do. If I can find some European distributors, then you'll be able to get it cheaper. If you live outside the U.S. and can distribute HARDWARE, get in touch. I know we have been lax with this in the past, but that will change.

I was taking the train home recently from N.Y.C. and unknowingly got on one that was full of "alternative" kids coming out of a cancelled NINE INCH NAILS concert at Madison Square Garden. Imagine a few hundred people who think they are the greatest thing to walk the earth all talking in unison with nowhere to run. One girl, who was smoking up a storm (on a train where it is prohibited), was like, "Man, I waited five years for this concert and it gets cancelled. What the fuck!" and this classic line, "Man, tomorrow I have to work a whole six hours!" What a pathetic little fuck. I'm sure mommy was waiting for her at the train station to pick her up. I thought it funny that these people thought they were really "alternative". I mean didn't AEROSMITH play there last week. The only satisfaction I get is knowing that when this trend fades, so will they...

Did you notice lately that when a band records a cover song, they always make it the last track on their record?

BY KOENIG

• WORLD UP MY ASS (ROGERSON-MORRIS)

I'VE GOT THE WORLD UP MY ASS
AND IM GONNA MOVE FAST
GONNA BE THE FIRST, WON'T BE THE LAST
I'VE GOT THE WORLD UP MY ASS
SOCIETY IS BURNING BE UP, TAKE A BITE
THEN SPIT IT OUT
TAKE THEIR RULES, RIP 'EM UP, TEAR THEM DOWN
TWISTED MIND, WITHERED BRAIN
YOU KNOW I'LL GO INSANE
I JUST TELL THEM TO GET BACK
WHEN THEY TELL ME HOW TO ACT!
I'VE GOT THE WORLD UP MY ASS... YOU KNOW
I'VE GOT THE WORLD UP MY ASS!

more Lyrics to Live by

INFEST

MINDLESS

Living to use
Use till you die
Life just sucks
Unless your high
Can't get high
Escape with sleep
Away from the pain
Only drugs can treat

Shaking you awake
Covered with sweat
Prescribing home
versions
Of an inevitable
death...

MINDLESS MUTANT

Key mindless mutant
Do you like what
you are?
Substance abuser
Professional retard
It makes me sick
Such a waste
Just get a gun
Both have same
fate...

HEAD FIRST

No second thoughts
Doubt always hurts
Brain before pain
Attack it head first

There is thought
Behind my actions
Head is clear
No distractions

HEAD-FIRST

CAUSE FOR ALARM

TRUE COLORS. MUSIC: KAMPULA WORDS: KEITH

HAVING FUN GETTING DRUNK
WHAT KIND OF MAN ARE YOU
SOMETHING'S WRONG IT'S NOT THE SAME
WHICH ONE OF YOU SHOULD I BLAME?
LET YOUR TRUE COLORS SHOW X2
NOW YOU FEEL LIKE SUPERMAN
FIGHTING ANYONE YOU CAN
NOW YOU SAY YOU FEEL SO GOOD
SOMETHING I DON'T UNDERSTAND
LET YOUR TRUE COLORS SHOW X2
YOU'RE SO PUCKED UP... IT'S NOT THE SAME
YOU MADE THE CHOICE... NO ONE ELSE TO BLAME
LET YOUR TRUE COLORS SHOW X2

CIRCLE JERKS SLAPSHOT

screens - john heim some text - drew k.

SONS OF ISHMAEL

SOCIAL DRINKER

You've sucked back another case
Now go kick in your daughter's face
Bottle in hand prove you're a man
Beat on your wife and lie to your friends
You're fooling yourself - repeat
You're life's of no value, you're a self
centred slob. Spent your last dollar on
a bottle of rum. You lie on the street and
slime like a bum. The world's a pigpen
full of you and your kind - Drowning
yourself in a bottle of wine. You don't
have a problem, but the ones who care
do. You're hurting them more than

you ever knew

You said you could stop anytime you
wanted but you've lost control now,
your life is a waste...
If you were smart you'd face up to your
self, Not hide in that bottle you
keep on your closet shelf. You're a
social drinker, nothing more but you
say this while you're sliming on
the floor.

MINOR

THREAT

STRAIGHT EDGE

I'M A PERSON JUST LIKE YOU
BUT I'VE BETTER THINGS TO DO

THAN SIT AROUND AND FUCK MY HEAD
HANG OUT WITH THE LIVING DEAD
SHUT WHITE SHIT UP MY NOSE
RUS OUT AT THE SHOWS
I DON'T EVEN THINK ABOUT SPEED
THAT'S SOMETHING I JUST DON'T NEED

I'VE GOT THE STRAIGHT EDGE

I'M A PERSON JUST LIKE YOU
BUT I'VE GOT BETTER THINGS TO DO

THAN SIT AROUND AND SMOKE DOPE
CAUSE I KNOW THAT I CAN LOPE
LAUGH AT THE THOUGHT OF EATING LUDS
LAUGH AT THE THOUGHT OF SWEEPING BLUE
ALWAYS GONNA KEEP IN TOUCH
NEVER WANT TO USE A CRUTCH

I'VE GOT THE STRAIGHT EDGE

IN YOUR FACE

I KEEP MY HEAD
IN TUNE WITH
MY THOUGHTS ARE ALWAYS CLEAR
HOW CAN YOU
THINK STRAIGHT WHEN
YOU'VE HAD TOO MUCH

IN EXCESS

YOU DON'T KNOW WHAT THAT SHIT DOES TO YOU
HOW CAN YOU SAY THAT IT'S SAFE
IN SMALL AMOUNTS
UNTIL IT'S TOO LATE & THE DAMAGE HAS BEEN DONE

STRAIGHT EDGE IN YOUR FACE

CLUBS ALL NIGHT
IS YOUR LIFE
DRINK TOO MUCH
PASSING OUT
ONE DAY YOU
GET TOO MUCH
THEN YOU GO OUT

YOU ARE DEAD
AND NOBODY CARES ABOUT YOU
NOBODY'S LEARNED ANYTHING
CAUSE THEY ALL TELL YOU WHAT TO DO
EVERYBODY DOES IT - WHY SHOULDN'T I?
CAUSE IT'S SICK!

GET YOUR BOOZE AWAY FROM ME
KEEP YOUR PILLS OUT OF SIGHT
DON'T GET SMOKE IN MY FACE
OR YOU'LL GET THE STRAIGHT EDGE IN YOUR FACE

STRAIGHT EDGE IN YOUR FACE

Well here we are, issue #6 of **HARDWARE**. I kind of thought it would never get this far, but now that we are here things show no sign of slowing down one bit. You'll probably notice that with this issue we started printing ads. Originally, we did not want to do this for a variety of reasons, but most of all because alot of time ads are just a waste of space, because they are outdated by the time anyone sees them. But after some discussion we decided it would be beneficial, and possibly necessary, for us to sell ad space to offset the costs of doing this fanzine. I think we are consistant enough, and have a large enough print run to charge reasonable prices for a small ad (by the way, our prices seem to be alot cheaper than most). Printing costs, postage, supplies and phone bills add up pretty fast and it's a definite plus to have cash coming in to help offset those factors. Just as an aside I know alot of people get hooked up for free, but we pay for it, all of it, so don't think we got 1,000 copies printed for nothing. When I was selling the last issue at a show this girl asked me how much it would cost for a copy. I replied with \$1 and she had the nerve to say: "Why are you charging people a dollar when you got it printed for free?" Can you believe that? She assumed that we got free printing! This is ridiculous. Where the hell does that mentality come from? I'm obviously not in high school so I don't have a graphics class! I tried to keep from yelling at her so I just made some rude comment. I'm sorry, but get up off your ass and get a job and maybe you would be able to spend a dollar without ten minutes of debate first.

This issue was a bit delayed, partially due to the fact that I moved and Dave is in the process of moving, so apologies to everyone interviewed for the long wait. the next issue is already laid out in my head too. It's going to be the NYHC issue and it should be out sometime in May. If all goes as planned (and that's a big if) it will have interviews with the **CRO-MAGS**, **MURPHY'S LAW**, **SICK OF IT ALL** and **LEEWAY**.

Incidentally I did not hear the shit I expected to hear from the last issue as far as people saying I worship the past or some shit. I loved those bands when they were around and I like them just as much today. My feelings about them have not changed over the years and that issue was something I wanted to do for a long time. Alot of people seemed to enjoy it and I'm grateful for that. The response I received through the mail and in person was overwhelmingly postive, and I think that's great. This reminding me of something I've wanted to write about for a long time. I've heard a lot of people talk about what they would have been like if they had not gotten into hardcore. The response is usually

something like they would be a total fuck up (as opposed to a partial fuck-up?) or in jail or dead or something. My fate would not have been nearly so dramatic. i'd just be boring. That's it, boring. I wouldn't do a damn thing. I would never travel, probably listen to very little music, have no friends, just watch baseball and football

and work. That does sound boring, doesn't it? Now when i go into work on Monday and someone asks me what I did this weekend I say, "I drove to upstate New York to see the **CRO-MAGS**," instead of "I watched the Giants game." You see hardcore has basically made me into the person I am. I'm not ashamed of it, I'm kinda proud. That's why I take this stuff as seriously as I do and it makes me mad to see people who were once were on the same level lose interest. And invariably once a person gets out of something they just HAVE to put it down every chance they get. Like if you don't do something anymore, I shouldn't either. Yeah, I still need the first pressing, yeah I still like **BREAKDOWN**, yeah I still drive two hours to go see bands I like. You did too, so fuck off.

Tickets for hardcore shows is bullshit, plain and simple. I feel like an idiot going to Ticketmaster to get tickets for a show at City Gardens, but sometimes you have to do it. You should just go early and get your ass on line. None of that ticket bullshit. Paying that extra fee for an already expensive show is not my idea of hardcore.

JUDGE ME?!

You know what? I just realized that I'm a complete loser because I still go to shows and enjoy hardcore music and I'm almost 23 years old! Shit. I'd better get started on the rest of my life. Hmm, let see. What's first? Of course! Get drunk, smoke a little pot, try some acid. Boy, this shit is great, gimme another hit, I'm getting fucked up now! Look out, I'm a lunatic and I want some attention!

Sound like someone you know? Maybe someone you where even friends with? It sounds like a good plan to alot of people. And, of course, once someone gets out of hardcore and straight-edge, they have to make fun of it and pretend like they never were involved with it in the first place. They make fun of you behind your back. They talk shit about you. And above all, they have to try and bring you down with them, any way they can.

Recently some really shitty things were said about me by one Tony Rettman in his "fanzine". Crap like this wouldn't bother me that much except that I considered him a friend of mine up to the point when I read that heap of shit he tried to throw at me. I know it was directed at me, but I'm not sure why. We didn't have any arguements. I didn't stop talking to him when he sold out on straight edge. I just don't understand. I do know that I can't let this go by without clearing my name, so to speak.

First of all, I function more than adequately in the "real world" even though I still collect records and talk about bands. (By the way if I'm talking to someone else about **ALONE IN THE CROWD** you can keep yourfucking nose out of the conversation if you're just going to talk useless shit about me later.) I have a great job, make plenty of money and am quite happy. A lot more than I can say about you. Who's afraid to grow up? Who has no self respect? At least I've never had to resort to alcohol to make me forget about my problems. At least I can remember what I did last night. And I've never thrown up on myself. If you ever want to have a "deep" conversation just let me know. I'll tell you all about fluid mechanics, heat transfer, thermodynamics or machine design. I'll tell you all about the responsibility that I have, the bills I have to pay and all the other things that I do that don't have anything to do with hardcore. How does my "depth" sound now? I have more going on than you ever will if you don't get your head out of ass. You should leave me alone and worry about your own problems, I'm fine. I don't need you help or unfounded criticism. And as a matter of fact I think that hardcore shows are great and if I want to drive to another state and pay money to see a band I'll fucking do it. I can afford it and I enjoy it.

I've had just about enough of this, so in conclusion I think YOU should "go on with YOUR life". If you hate hardcore so much then GET THE FUCK OUT! If you missed it I'll say it again: GET THE FUCK OUT! I still like going to shows, seeing people and bands and buying records. Obviously you don't, even though I see you at almost every show I go to, even the ones in other states. Who's the loser now? At least I enjoy myself. And to think I supported your band as much as I did. As a matter of fact wasn't it you who wanted me to jump on anyone who was sitting on the floor when you guys played? No it wasn't, that was the old Tony. The guy I was friends with, who didn't stab me in the back. it's also funny that mister sarcasm himself didn't totally get the point of my top ten lists from a couple issues ago. If I'm a "no life having immature dork" I don't know how to describe you. Just remember I didn't start this, and as a matter of fact I feel kind of bad about it. And I feel real sorry for you.

YOU DON'T KNOW ME.

I'LL BACK UP EVERY
WORD I SAY.

WHAT REMAINS.

MORE THAN WORDS...



PHOTO: JUSTINE DeMETRICK

mouthpieces

NEWS...

NEWS...

There has been a flurry of late '80s N.Y.C. bands reforming (or at least to that effect) as of late. OUTBURST are supposedly getting back together without their singer who has moved to California. MAXIMUM PENALTY are also playing shows again. Their 1989 demo, which was pretty good, is being pressed onto a 7" by Astor Records who also released the DARKSIDE (Blake, original guitarist of SHEER TERROR) 7". Fitting in well with these events is the return of In Effect fanzine, which was a high point, as far as I was concerned, in the late '80s N.Y.C. 'zine scene. The CRO-MAGS are playing their last show ever in early January at the Limelight. Check HARDWARE #7 for a review of that show. John and Mackie will be doing a new band called BOTH WORLDS. A.J. is not going to be playing with the CRO-MAGS at that last show or on their two-week mid-west tour because LEEWAY are touring for their new album "Adult Crash". Filling in for him on guitar will be a guy named Nicky, who was in the N.Y. HOODS (who, unfortunately, are not getting back together).

CAUSE FOR ALARM are back for the third time and Victory Records may repress their classic 7". VISION are playing shows in the area again, with a new second guitarist and bass player. They have started to record some new songs which they hope to get released in the not so distant future. Reportedly Caroline wanted to re-release "In The Blink Of An Eye" plus put out a new album but they are still under contract to the label that released their second album, which I can't even remember the name of because it was such a flop. The BAD BRAINS are back again, this time with HR and Earl and they have signed to MADONNA's Maverick label along with RANCID. DEADGUY have a 7" out on Bill Wilson's new label Engine Records; I don't know if he is still doing Blackout or what, as a matter of fact the MAXIMUM PENALTY 7" was supposed to come out on Blackout back in late '89! KURBJAW's self-produced 7" should be out in early '95 and you should all check it out, they are starting to get a following in the area. They also appear on a 7" comp. with CONERSTONE and two other bands called "North By Northeast". There may be an album coming out containing all of RELEASE's material (Demo, "The Pain Inside" 7", "No Longer" 7", comp. tracks, and unreleased stuff). I'll keep all interested parties informed. SHEER TERROR

have reportedly signed to MCA. 108's European tour was quite a success and they have sent a video to MTV Europe and are working on a new album. SHELTER have been petitioning to EMI but haven't been signed yet. Ray has done a couple of spoken word things in which he has talked about YOT alot. I heard he didn't talk about Krishna at all and cursed some too. Equal Vision Records may be releasing the vinyl version of SICK OF IT ALL's new record "Scratch The Surface". They have recorded a video for the title track off that album on East-West and are touring constantly. I heard Lou had some not so kind words about the YOT reunion which SOIA had to follow up at City Gardens (see my show review for more details about that event) New It's Alive fanzine soon. There is reportedly a new band from N.Y.C. called CIV, and not surprisingly it has Civ on vocals, Walter, Arthur and Sammy. They have a 7" coming out on Revelation, who are also releasing a new album from SHADES APART. INTO ANOTHER have signed to Mercury for \$1.6 million (!). "Reproach", the NEGATIVE APPROACH cover Lp, should be out some time soon on Dysgusher Records out of Canada. It has about 25 bands on it including SHEER TERROR, INTEGRITY, DOWN BY LAW, INFEST and VOORHEES. They are also putting out a 7" by the Albany, N.Y. band DEVOID OF FAITH, who put out a pretty good demo about a year ago.

CORNERSTONE from Ct are on Lost And Found Records I think they have a regular release coming out along with a split 7" with UNIT PRIDE (who incidentally are one of the few good bands to ever come out of that shit bay area scene). Lost And Found are going to be doing a UNIT PRIDE discography so this is probably a promo for that. LIFETIME are now on Jade Tree Records and have a new drummer. Still waiting for the Out back Records comp. w/RESSURECTION's version of "On Your Own", I'm sick of waiting already! RESSURECTION may have played their last show on New Year Eve but not before recording "Out Of Step" (the famous MINOR THREAT song). It's for a 7" to come with the next issue of Anti-Matter. Gravity Records is probably putting out a really shitty record by some really shitty band. Bad music, tight clothes and piercings are still really popular and Pat Dubar was spotted at a show in Newark drinking Budweiser. Shit.

I got a new job, which I have been commuting to by train. Every day at rush hour the train station in Newark is mobbed, mostly with suit/tie/trenchcoat men and women commuting to/from New York and New Jersey. At first glance, these are the type of people everyone's parents want them to turn into (and they are also the type of people to tell you themselves you should be like them!). But being the student of human nature that I am I've noticed something. You would be surprised at how many of these supposedly "high class" people buy cans of beer ("disguised" in a brown paper bag, of course) at the liquor store in the station. This is nothing short of sick! Don't these people realize they look like well dressed winos? They can't keep a handle on their weakness long enough to get home first? I don't even want to know how many of these people get behind the wheel of their cars after they've sucked down a few at the bar across the street from the station. Don't tell me it's the pressure either. No one told them to take a job two hours away from e if they couldn't handle it. I do fine listening to my walkman.

BEST OF 1994: CRO-MAGS live, YOT reunion, COPOUT live, YOUTH BRIGADE live, finally getting the ANTIDOTE 7", Graduation, RESSURECTION doing "On Your Own", LOS CRUDOS, FAILURE FACE live, CHUCK VALLE benefit show (not his murder), HOLESHOT, VOORHEES Lp, repress of HALFOFF benefit 7", BELIEF 'zine, WRONG 'zine.

BIGGEST NOSEDIVES OF 1994: Gravity Records, AVAIL, CHAIN TO THREAD, Heartattack 'zine, Hiltz's shows, sellouts everywhere, people who don't want to "label themselves straight-edge", and Epicenter Records for only taking five copies of Hardware #5 because it had straight-edge bands in it, fuck you. Go listen to pop punk and get something pierced.

Playlist for Winter 1994-1995

YOUTH OF TODAY all
CRO-MAGS live, "Age Of Quarrel" Lp
VOORHEES "Spilling Blood Without Reason" Lp
"Fuck You Heroes" book
BAD BRAINS "Rock For Light" Lp
UNIFORM CHOICE "Screaming For Change" Lp
"A Christmas Story" Movie



P

X

Hey HARDWARE Guys!

Compliments on the Late summer issue. Before I get into this, let me say that I happen not to drink, smoke, or do drugs; yet I don't care what anyone else does (i.e. I don't go around drawing a X on my hand). It pisses me off that everyone's always either bitching about those egotistical straight-edgers or those scum punks. Why the fuck can't we just ignore each other's differences about drugs and alcohol? If some people don't want to drink and do drugs, that's fine, don't, but where do you get off telling everyone else what to do with their lives and thinking that you are all the shit because you are "poison free"? Likewise, if someone wants to do something that would piss off a straight-edger, at least don't do it near them and flaunt it. It's really stupid that you can't buy a 'zine without reading something for or against straight-edgers. I'm sick of it.

Brian Szymanski
2 Jodi Lane
Chatham N.J. 07928-1051

Hello there David,

First off, greetings to all da brotherz & sisterz out there in the whole movement. We hope that you're in good condition and on whatever you are doing, you are getting the upperhand of the whole process. I have received your mail and are very happy that you've given us time and have shown interest. So for that my gratitude, m'bro, for not being part of the discrimination we've endured out of the supremacist attitude of American imperialism, coz' you are one in a twenty who replied to our efforts w/open hand sense of friendship, so peace to you!

Yes, we are very aware of your reviews from MRR, as we have followed the progress of Hardware's reviews in MRR every issue. One of the facts that gained our interest in corresponding with your 'zine. But on da other hand the majority of MRR reviewers have a straight-edge bias, so we are surprised your fanzine got good reviews! So how much did you pay them!? (Just kidding!) I know that Hardware is true to the struggle and worth every uppersay- 'specially when I read your interviews. As of now I'm sorry but I couldn't send you our number 7 yet, coz' our number 7 is at my bro. Tom Tomb's house and I couldn't get the proto copy coz' it's in his room guarded by his mad man dad who wants to put each o' da gang in the box and bury alive-bullshit blamin' us for being Tom's friends. I guess those skinhead negativity CNN have done so much have gained full effect in his dad's mind. Anyway, Tom's in jail right now, but nothing serious. Maybe two weeks max, he'll be outHe was one of da brotherz grabbed by da pigs when they part-take on a rally to dismantle the GATT (General Agreement on Tariffs and Trade). It's an oppressive bullshit that's sucking our nation dry and our government's pimping the whole nation to da 1st world economic powers! So da 'zine is fucked as of now, anyway our 8th issue will be done on the press, so while waiting, I do hope you enjoy our class! As of now we are doing heavy correspondence and consolidation with our brotherz in Japan and are aiming to put in full-effect an Asian H.C. compilation. So when it gets out, I'm going to send ya one (if you still like it.) Included will be Japan's DIVIDED WE FALL (sxe), BLIND JUSTICE (like SOIA, but more heavy on da riffs) and STANCE OF CHAIN (sxe Y.O.T. type) and our side, us! BIOFEEDBACK, SKREWEHEADS (BIOHAZARD type w/lots of rap vocals) and I.M.A. (INTEGRITY-type). Comparisons sucks, but it's the nearest and shortest description I could give anyway it's not fair coz' they all have this unique sound distinctively rip!

On distribution of your fanzine-sure I will be glad to distribute your fanzine down here. There's a show almost every week now. But we don't distribute fanzines at shows b-coz there's alot of drunk-ass punk loser types who hassles us for copies of 'zines for free, giving us shit that money is shit, etc... & then slugging us. Past experiences have thought us well- So we put our 'zines in the stalls, where it's also very fast. "Zines are eaten down here on da rate of 20 copies per three days. We haven't tried to distribute a foreign 'zine-but I'm sure that it'll be sold out fast since the kids here are eager to have good reading materials but da downside of it is that a big part o' ya capital in distributing your 'zine down in Phil. is the trust that you brotherz out there would give to us. Coz we can not afford the expensive postage cost. So if you want to sell your 'zines down here - send us like an initial 10 copies (also, if possible a sampler) and state your given price (the price of your 'zine w/c you will collect back & the cost of postage you paid to send us - per copy). We'll distribute it on da stores, when it's all sold-out we will send you the outcome either in money order or in well-hidden cash. You can send as much as you like - coz' by now our networking have become so tight that we are even breaking into the stalls that are used to be monopolized by some capitalist scums in da major labels here and we are passing our shit on a friend level. Like our cass. w/c we can pass 30 p's cheaper than say: a sell-out punk band like Philippine Violators. Your fanzine is not so expensive- unlike records and CD's so it's cool! Cid runs a distro called "crossblood" so there's another unit to help ya anyway. Take care DAVID! And to all da brotherz and sisterz out there PEACE! We love ya all! We will support ya in anyway we can as brotherz!

Reypeace Bravo

Dave,

Thanks! As usual I love your 'zine. This especially because of it's (#5) "subject matter"! The good old days. Yep, those were the best shows. Although I was only 12 when I saw my first show with my cousin, I was blown away! It was BOLD (actually CRIPPLED YOUTH), YOUTH OF TODAY, NO MILK ON TUESDAY and EG THE POET. Holy shit! I wonder what kind of a person I'd be today if I didn't see the show! Well, from then on in I was hooked. My favorite band was easily WIDE AWAKE. They to me made CT hardcore. They were the epitome of the Youth Crew! I liked AWARE a lot too. My least favorite bands live were UP FRONT and JUDGE. Zzzzzzzzz. They were good on record though. Anyway, enough blabbing I'm gonna go. Oh, we (CORNERSTONE) just signed to Lost And Found Records. They said one of the reasons they signed us was because A) we are from Danbury, CT and B) we had members of WIDE AWAKE. Do you believe that? Oh well, I guess I can't complain. He wants to "market?" us as the new Youth Crew. Oh man. What do you think? Take care.

Toby
c/o CORNERSTONE
211 Greenwood Ave., Suite 153
Bethel, CT 06801-2113

Dave K.,

I read in the new HEARTATTACK how you are into flyer collecting. I thought these would be of some interest to you or Brett.

About the latest "nostalgia" issue. I thought it was a step down in quality from your previous issues. I had read the Y.O.T. interview (or part of it) before so that wasn't all that interesting to me. I think Brett's skills in interviewing have improved greatly since the *ALONE IN A CROWD* interview/hero worship. I did like his pieces about records and his more personal reflections on days gone by, but I would have to agree with you that it's better to look towards the future (& present).

Also, was there some sort of delay in printing? It seemed that the record reviews/show reviews stopped around mid-June but I didn't get the 'zine until October. I always admired the speed at which you went from writing to layout to print so that everything would not be dated. Perhaps I was the slow one.

I look forward to a new issue sometime in the future.
Hope you like the flyers.

OB
711 Raritan Ave. Suite #18
Highland Park, N.J. 08904

Dear OB,

Thanks alot for the flyers, they were cool. For some reason, #5 took alot longer than it should, but with summer I get lazy. The printer did take longer than planned but that's life. We didn't get that issue until the second week of October. Once something is out of your hands, you have no control over it. -DK

Hey Dave,

Thanks for mailing me #5- I loved the way it was put together. (Layout, etc.) Personally I'm not straight edge. I'm straight but I am not straight edge. I haven't always been straight, either. I used to drink, smoke...the whole bit. So I guess you could say I can put myself in the shoes of separate and totally different lifestyles and know what's up. This bullshit about straight-edgers and non-straight-edgers both being negative has got to end. (ref: letters action) Intelligence isn't measured. It never was and never will be measured. Lifestyle doesn't create intelligence. that's bullshit. IT'S ALL BULLSHIT.

FUCK EVERYBODY. Everyone should run fucking nuts WITH THEIR OWN ideas and drop this "brotherhood" shit. There is no other brotherhood than humanity (I wish all these fucking close-minded clones would realize that) and what's left of it. I disagree with labeling myself XxXe. Calling people names/labels like "DRUNK" and "DRUG-ADDICTED FUCK-UP" - whatever is just as fucking goddamn stupid. The way I see it, everyone is on their own trip- if you recognize people's existence as a label rather than for who they truly are, YOU ARE FUCKED. Everyone is afraid of getting their asses kicked for doing their own thing... now that it feels like to be grabbed from behind by a "3" monster for no good reason? It's scary. It's really fucking scary and it's fucked up that it happened.

But am I going to stop being PAULO just cuz some dick-motherfucker tried to put me down? FUCK NO. Nobody can stop you, Even if people try kicking your ass every time you leave your house, you will always be you.

Fuck everyone and be you.

Take care, man.
Paulo Heedle

Dear Paulo,

-----DK-----

Hi. It's Matt Berlyant of My War Fanzine fame. This has been a long time coming. I just picked up Hardware #5 a month or so ago. Excellent job as usual! However, what really made my day was when I read your review of the 1st issue of My War! I can't tell you how exhilarated I was when I read it. I felt that finally someone somewhere was giving me justly deserved credit and appreciation on something that I worked so hard as hell on! I'm am also glad you looked past the obvious layout atrocity that My War #1 was and analyzed it for the content. I promise that No. 2 (which will be out in January) will look alot better. I got alot of justified complaints about how hard #1 was to read so I don't wanna make the same mistakes again.

O.K. enough about that. Now for the 2nd part of my letter. I have a few criticisms about your "SxE page" in #4. I agree with you in saying that by focusing on the suicides of "misunderstood" rock stars like Kurt Cobain, people ignore everyone else who commits suicide/gets killed or whatever just because they are not famous. This is immoral and wrong. However, it's also wrong to take away the artistic ability of Janis Joplin, Jim Morrison, Jimi Hendrix and John Lennon simply because all of them (except John Lennon, of course) died in drug-related circumstances. In my opinion they made great timeless music at some points in their careers, and even though I hate alcohol and drug abuse every bit as you do, I can overlook these artists' unfortunate chemical dependencies when listening to their music. I know that you hate "classic rock" and probably think that all of the above artists' music sucks but that's your musical taste and I respect that.

E. Brunswick, N.J. 08816

Regardless of what music people made (and how good or bad I think it is), I just have no sympathy for the ones who decide to end it all or abuse themselves with narcotics. There are alot of fucking idiots out in the world who think these people (and the lives they led) should be emulated and adored. Screw that. Honestly, all the people you mentioned were basically walking zombies who were rarely sober. I have trouble relating to their music because I never led that kind of lifestyle. I listen to all kinds of music, and while most of the people who created it weren't angels, the majority of it is not a reflection of their drug habits. DK

Congratulations on a job very well done. It's always good to see a 'zine that I can actually read without either A) being blown away by the coolness of the "editor" or B) feel like I'm looking at a 3rd graders writing. I probably sound pompous and I really, really don't mean to; I think I've just gotten too many poorly put together and written 'zines (esp. SxE) as of late. I am in no way trying to claim my 'zine (Rumpshaker) is a literary genius. Anyway, I guess I'm trying to say that I enjoyed the new Hardware alot. I guess I'm pretty "new school" so it was good to see a 'zine that gave me an idea of how things used to be. I'd definitely try to sell some in Albany. Also, where do you get Hardware printed and do they only do newsprint? I'm looking for a printer to do #3; but in the same style of #2. #3 coming soon with BLOODLET, FALLING FORWARD, PHALLACY, SHIFT tour diary. Thanks for the review. Take care and be well,

David,

Hi, I'm Melissa. I read your review in MRR and figured since you had something to do with YOUTH OF TODAY, I'd share a story with you. At this show about a week ago, we showed up cause NO MATTER & FRID'S 2 FEET were playing and we were all standing around inbetween this band's set-up. So there's this little girl (12 years old?). Well, she had on a YOUTH OF TODAY shirt, so I got pissed cause I could tell some girl with a bunch of other little girls wearing SOUNDGARDEN and CURE shirts on had no idea of YOUTH OF TODAY. So I walk up, "So what's their first album?" as I pointed to her shirt- no answer, I figured. She then proceeded with her CURE friends outside to sit ans have a cigarette. It was a bootleg shirt too. Doesn't that make your day, I wanted so much to do something, but oh well. Isn't that great. I'm obviously straight-edge and i make a 'zine, Ledge Vandals. It's a punk/ska/SXe/skate 'zine. #4 is out now. Well, I'd like to hear from you.

Hey Dave,

I gotta thank you for putting a huge smile on my face and some awesome memories in my mind with the nostalgia issue. You see I grew up in Fords, N.J. (right next to Edison) and man I got moved away in like the summer of '89 to Miami. It was like total culture shock from CBGB matinee's to like seeing death metal and OI bands in shitty clubs in Florida. I was at that UNDERDOG show in Belmar and that show is pretty much what drove me over the edge too. Anyway, I'm gonna go. But thanks for the memories. It's good to know someone feels the way I do. "Oh to be 15 again". Where you lucky enough to have seen VISION, Y.O.T. and The ADOLESCENTS at Middlesex C.C. in Edison?

Dear Tommy,

Thanks for the nice letter. Yeah, I was at that show. I always thought that was YOUTH OF TODAY's best performance ever. Brett also says "Oh, to be 15 again" so believe me you are not the only one out there who feels that way. -DK

Hey David,

Jetiro from Warfear Collective! Sorry it took awhile to write back, shit has been hectic to say the least. I know what you mean about some crust punks, some really have shitty attitudes, but then so do some SXE kids. Around here there's a real jock attitude, esp. with the dancing but the true straight-edge kids who listen to more than "Sick Of It All" are the greatest people to hang around. Our biggest problem in Pittsburgh is the drunk punks (who are mostly into '77 type stuff) pogo punk, etc. My band is covering Minor Threat's "Bottled Violence" as a tribute to our scene. Lately, it's gotten a little better though, I must admit, I just hate it when people waste their lives on alcohol or get fucked up so bad they have no clue what the band is even talking about. It's really frustrating when my band plays I sometimes feel like it's useless to talk between songs because so many punks are not listening, their looking in their beer, wishing for the old days or something "when punk meant nothing!" But when that one person comes up and says we changed their mind, like one kid who said

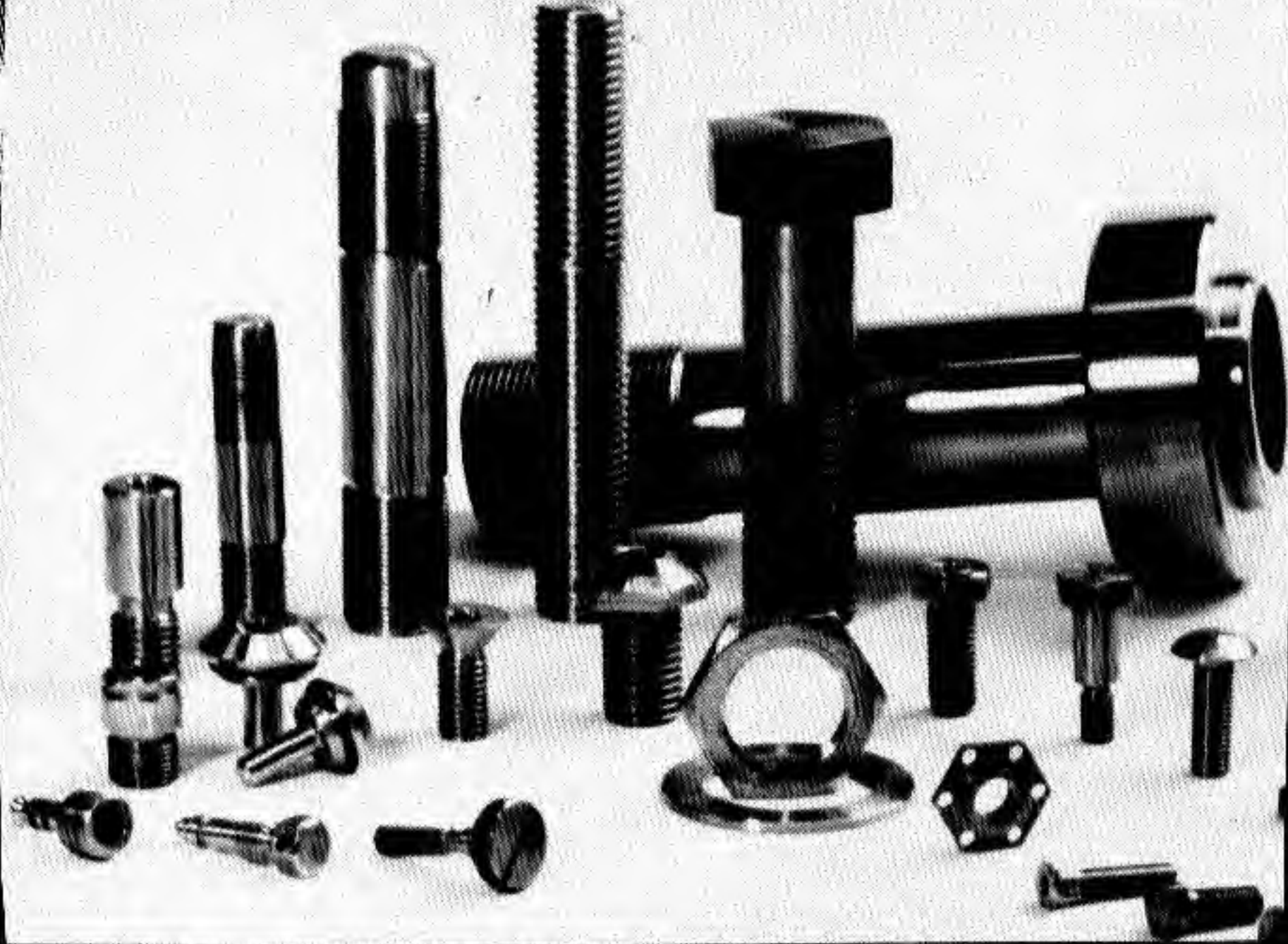
our song "Silence=Death" made him confront his homophobia and he's not homophobic anymore, which is cool. He realized he said things to stay "cool" with his friends! Then he found out 3/5 of WARPATH (my band) is QUEER, scared his friends too!! Well anyway, can't wait to see the next issue (send me one when it's out!!)

Take care,
Jethro Warfear

Dear Jethro,

I'm glad to see that there are some punks out there that see being straight for what it is: rebellion! It's great that some bands are singing about gay issues. With all the talk about fucking racism, there are still alot of homophobes out there. It should be addressed. -DK

letters



record reviews

Here we are for another round of record reviews. As you might notice my friend Drew Katchen, who does SOIL LIP, has done a couple of record reviews here. I have asked alot of people to send us in reviews of the stuff that they bought. Many said yes, but I saw no reviews. If you are interested in writing reviews for HARDWARE, let us know. Brett and I can't cover everything and we need some different opinions around here because we tend to murder every recording that comes our way. Labels: Send us your stuff, we do listen to it. If you send stuff to MRR, FLIPSIDE, PUNK PLANET, HEARTATTACK, it will be in your best interest to mail it here. Thanks! -DK

a

ACT OF FAITH "Test Of Strength" CD

Pretty decent modern hardcore with a tinge of metal here and there. I can honestly say that this is worth getting. -DK

(Standfast Records P.O. Box 973 Lilburn, GA 30226)

ALL YOU CAN EAT/HICKEY "Banana Split" 7"

ALL YOU CAN EAT plays fast pop hardcore and HICKEY have a bit of X (the band) going on. Decent. -DK

(Monitor Records P.O. Box 4906 Berkeley, CA 94704-0906)

ANASARCA four-song tape

Decent stuff here from ANASARCA who sound like most of the Gravity/Repercussion bands but with a better recording. There is definitely an audience for this. Nice packaging too. -DK

(\$4 to: Nick Pimentel 823 Staffordshire Rd. Cockeysville, MD 21030)

ANGEL HAIR 7"

Finally, I get a hold of this disc after many months of looking. Different but just as good as the split with BARE MINIMUM, ANGEL HAIR just crank it out. Rhythmic guitars and the screeched vocals (which is the only thing that reminds you that this is on Gravity) work with everything else to make one fine record. A little strange sometimes but I don't care. Get. -DK

(Gravity P.O. Box 81332 San Diego, CA 92138)

ANGEL HAIR/THE FISTICUFFS BLUFF split 7"

Wow! More ANGEL HAIR. When they played this past summer, they opened with one of the songs on this. Great. THE FISTICUFFS BLUFF (cool name) have that Gravity-ish sound but with a cleaner production and a girl singer. Pretty good stuff, would like to hear more. All in all, a good split. -DK

(Unleaded P.O. Box 1333 Cupertino, CA 95015)

ANGUISH 7"

Four songs that are very metal. It's on DARK EMPIRE so I guess you know what to expect. -DK

(Dark Empire P.O. Box 770213 Lakewood, OH 44107)

APARTMENT 213 "Vacancy" 7"

I know a couple of people who like the stuff on Dark Empire that said this wasn't too good. Going in blind, I kinda dig it. Cross grind with INTEGRITY and you have APARTMENT 213. Probably will keep this one. -DK

(Dark Empire P.O. Box 770213 Lakewood, OH 44107)

b

BIOFEEDBACK "Hardtimes" cassette

Mid-paced hardcore with sometimes weird and sometimes spoken vocals. The lyrics are very political and paint a bleak picture of the country they are from. Not for everybody I suppose, though there is not that much available from the Philippines. They like to correspond so take a chance. -DK

(Reypeace Bravo 123 Sibulo Subdivision, 4023 San Pedro, Laguna PHILIPPINES)

BLUEPRINT "Come On By" 7"

Some decent guitar-driven indie pop (not pop-punk) here. If heard by the right people, BLUEPRINT could become popular. -DK

(Abridged Records)

BLUEPRINT/BADGER split 7"

BLUEPRINT have indie-pop written all over them and that's not a bad thing. Not totally into it, but it's decent. BADGER have some solid guitar work going for them, have that GARDEN VARIETY/JAWBREAKER approach. This is a well-put together split, you might like it. -DK

(Abridged Records P.O. Box 1888 Clute, TX 77531-1888)

"BOBBING FOR PAVEMENT: A SEATTLE COMPILATION" LP

I'm pretty sure this is a re-issue. Decent comp. w/GAS HUFFER, THE GITS, D.C. BEGGARS, HAMMERBOX, THE DERELICTS and three more. I dug most of it. On splatter peach vinyl for you record whores! -DK

(Broken Rekids P.O. Box 460402 S.F., CA 94146)

THE BOUNCING SOULS "The Good, The Bad and The Argyle" CD

I don't have too many pleasant memories of the BOUNCING SOULS of old. But these are the BOUNCING SOULS of today. They ditched their RED HOT CHILLY PEPPERS funk style (which was horrible) and have adapted a newer, upbeat punky hardcore outlook. Not everything on this disc is great (they still are kinda silly) but there are standouts like "Deadbeats". They also do O.K. covers of "I Want Candy" and "I Know What Boys Like". I guess I could recommend this. -DK

(BYO RECORDS P.O. Box 67A64 LA, CA 90067)

C

"CATCH" compilation CD

Bands from around the northeast populate this quite decent comp. Best bands are POTHOLDER and CAGE. A couple clunkers, though basically this a pretty good listen. -DK

(\$10 to: Significant Records P.O. Box 25596 Charlotte, N.C. 28229)

CHANNEL 7"

Here you have more of that modern gravely emo stuff that seems to go on forever and ever. Not interesting to say the least. 3 songs on red vinyl. -DK

(Stillborn Records 33 Habinger St. New Haven, CT 06511)

CHOKEHOLD "Instilled" Ep

I suppose that I'm quite glad that CHOKEHOLD switched to a label with better intentions and cheaper prices, but the production has dropped severely on this recording. I'm not a real big fan of slow tempo mosh metal hardcore, but I credit CHOKEHOLD with having a lot of good things to say that most bands of this genre don't particularly touch on. And they even pick up the speed a few times but overall this is quite slow and heavy. Lyrics from pro-homosexuality to anti-hardline stances cover this five-song record. It's a good record though not mandatory. -DREW

(Bloodlink Records P.O. Box 252 New Gretna, NJ 08224)

CIRCULAR RUIN demo 1994

CIRCULAR RUIN are from Queens and sound like it too. Your average moshy hardcore/metal/rock stuff, a little too much metal, I'm afraid. Not that bad, though. -DK

(\$3 to: Circular Ruin P.O. Box 564481 College Point, N.Y. 11356-4481)

COLLATERAL DAMAGE 7"

This first release by INDECISION Records is a four song 7" by a California band that plays heavy hardcore in the vein of DEADGUY except with a little less metal and a little more mosh. You know what I mean. The singer's voice reminds me of that guy from NATION ON FIRE. Pretty good intelligent lyrics and a nice package, you might want to take a chance on a band you never heard of and pick this up. -BRETT

(\$3 to: Indecision Records P.O. Box 5781 Huntington Beach, CA 92615)

THE CRAMPS "Flamejob" LP

Well, a pretty big label put the CD of the latest CRAMPS release and Epitaph got to put out the vinyl. That's why I decided to review it. I'm a pretty big CRAMPS fan, but the last record I bought of theirs was "A Date With Elvis". With the exception of a couple songs (the best being the great single "Can Your Pussy Do The Dog?"), it sucked. "Flamejob" seems like they are trying to bring back the glory of "Songs the Lord Taught Us", but falls flat in the attempt. If you never heard the CRAMPS before, don't listen to this before their earlier stuff. This disc is O.K. but not essential. (Though the groovy red vinyl almost made me say it was!) -DK

(Epitaph)

CRO-MAGS "The Age Of Quarrel/Best Wishes" CD

For all you people that just HAVE to have everything on CD this one's for you, and like me if you think the CRO-MAGS recorded the best hardcore record of all time this is also for you. The packaging is a real standout with some liner notes and really great pictures. I guess this worth it if only for the pictures alone. I only have one thing to say: "Don't come to me for no sympathy" if you don't get this. -BRETT

(Profile Records)

CROSS SECTION "Abandoned" 7"

Pretty generic chunky hardcore (that really bores the hell out of me), but the girl who sings the backing, ethereal vocals is great. She should get into a band which puts more emphasis on the voice. On sky blue vinyl. -DK

(Significant Records P.O. Box 25596 Charlotte, N.C. 28229-5596)

CRUD "Crud Is A Cult" 7"

Pretty straight forward hardcore music with slightly cryptic, personal lyrics. I have a feeling that there is a lot about this record, lyric book and band that I just don't get. Something also tells me that this band doesn't exist any longer, but I'm not sure. -BRETT

(Windward Records P.O. Box 3775 Cherry Hill, N.J. 08034)

d

DAMITOL "More" 7"

Damn, this record was so forgettable, I can't remember what the hell it sounds like and I just listened to it. It's your basic heavy emo-type shit. Another one for the fire. -DK

(Flat End Records P.O. Box 64412 Milwaukee, WI 53204)

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HUTCH "The Last Cold I'll Ever Catch" 7" \$3

This is the band from Portland, OR who used to be called Rake and put out a 7" called "Stupor" under that name. This new 7" has more of their Emo-pop-punk stylings, this time recorded by Seaweed's Clint Werner at TacWa studios. They could well be your new favorite band.

UNDERTOW "At Both Ends" LP/CD \$7/\$10 "Stalemate" 7"/CD \$3/\$6

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EXCURSION P.O. BOX 20224 SEATTLE, WA 98102

DANCING FRENCH LIBERALS OF '48 "Scream Clown Scream"
10" picture disc

Formerly the GITS (who were a pretty good band), are back with a powerhouse of a totally hardcore disc. This is really straight-forward stuff, that has touches of MOTORHEAD throughout. It's just good, get it. -DK

(Broken Rekids)

DEAD FUCKING LAST 7"

I've heard good things about this record from a couple of people so I decided to pick it up. In case you don't know it's members of the BEASTIE BOYS doing hardcore. Generally I like generic, fast, thrashy hardcore but this is O.K. at best. Those distorted vocals are a no-no. -BRETT

(Grand Royal)

DEVOID OF FAITH demo '94

DEVOID OF FAITH are back with a sampler of what's to come on the new 7"s which will be released by the time you read this. Good, solid hardcore which sometimes floats into NEUROSIS/grind territory. This is really good. -DK

These guys get immediate credit from me for putting out two demos and playing good, uncompromising hardcore. This Albany four piece has a couple of 7"s coming out soon so if you like music along the lines of INFEST do yourself a favor and pick up their records when they come out. -BRETT

(P.O. Box 2263 ESP. Station Albany, N.Y. 12220-0263)

DOG POUND "The Forward Look" CD

Out of stuff that gets sent to us randomly, this CD is probably the best of the bunch. Popish hardcore (which is done well) predominates this disc, though not too often it treads the "rock" line. I really like it and suggest this when you are at the record store and don't know what to buy. -DK

(Black Pumpkin Records P.O. Box 676 Totowa, N.J. 07512)

e

f

ERASERHEAD "HGFC" demo

Basically, it's post-modern hardcore stuff, though done in an unannoying style. Another one of those bands I can see playing in Hiltz's basement. Good recording. -DK

(\$2 to: Matt Tracy 508 F-1, Brown UMASS, Amherst, MA 01003)

FAILURE FACE/ULCER split 7"

FAILURE FACE turn out three more hits plus a special one second number that is sure to please all of their fans. I know I like it. The other band ULCER is from MASS. and they are a little too crusty for my taste. -BRETT

I'm not the biggest fan of FAILURE FACE, but these tracks are their best to date, from the production to the actual presentation. ULCER are kinda grind/crust though not too annoying. A pretty good split to get. -DK

(\$3 to: Burrito Records 3421 SE Micanopy Terr. Stuart, FL 34997)

g

GAS HUFFER "One Inch Masters" CD

I never heard any of GAS HUFFER's music before, though this isn't too bad. The thing is they are hard to categorize. A little power pop, little C & W, little Rockabilly, etc...I'm sure if you are familiar with the ESTRUS label you might have an idea what this might sound like. One of the better EPTAPH releases. -DK

(Epitaph 6201 Sunset Boulevard Suite #111 Hollywood, CA 90028)

GENERAL FOOLS "Pathetik Pik-Nik" 7"

How this ever got pressed onto vinyl is beyond me. I can't even describe this one. Whoever is singing sounds like a total floozy and the music is tinny and art-damaged. I see them being into performance art. This is very bad and should be avoided at all costs. -DK

(Vital Communications P.O. Box 366 Station B Toronto, Ontario M5T 2W2 Canada)

THE GR'UPS "Buildings Are The Purtiest Trees I've Seen" 7"

Well, the Bay Area does have some good bands. THE GR'UPS do that snotty, country-esque cow punk core shit well, though I doubt this would really work live. I'm keeping this one. -DK

(Zafio Records P.O. Box 40004 Berkeley, CA 94704)

HALF MAN/KISSES AND HUGS split 7"

HALF MAN are pretty much your average hardcore band, not too exciting. KISSES AND HUGS don't sound like their name, sort of fast grind, the better half of this disc. It's cheap enough to take a chance. -DK

(\$2.50 to: Mountain 56 Grandview St. Huntington, NY 11743-3537)

HALPOFF live/studio 7"

This extremely limited edition benefit (all proceeds from the original pressing went to a suicide prevention center) 7" has finally seen it's second pressing after two years. It contains two previously unreleased cover versions of "Six Pack" and "12XU" as well as live versions of "On Your Own" (possibly one of my favorite songs) "Rain On The Parade" and "The Truth". Not a lot of people seem to like HALPOFF, but I love them (as matter of fact I tried to use a verse from 'On Your Own' for my senior quote from my high school but the yearbook committee said it was too negative and rejected it). Limited to 300 so hurry up or you'll miss it for the second time! -BRETT

(\$3 to: It's Alive Records 900 Azalea St. Oxnard, Ca 93030)

HARD STANCE new 7"

These three songs were recorded toward the end of their existence as a band and just released now. It's good for the fans of the band but the music is much slower than the material on their first 7". The record has really good packaging and layout, glad to see it didn't get bootlegged. -BRETT

(Conversion Records P.O. Box 5213 Huntington Beach, CA 92615)

HINGE "Meaning" 7"

Four-song 7" that has different styles present on all tracks. The best is "Rhyme And Reason", a fast hardcore song that's cool. Decent for a listen or two. -DK

(Vagary Records P.O. Box 341811 Milwaukee, WI 53234)

I'D RATHER BE DEAD "Never Want To Lose You/You Say" 7"

"Never Want To Lose You" has a really great guitar track but the entire single falls into some bad rock 'n roll. They are trying for the "horror" thing here, not successfully. -DK

(\$3 to: No Problem Records 917 East 5th Street Bethlehem, PA 18015)

IGNITE "Where They Talk" 7"

This three-songer is sort of hard to describe. It has that southern California feel to it except they're too slow. The vocals are in that DAG NASTY-ish vein (see SLAPSHOT/IGNITE review). The last song "Turn" leans more toward classic hardcore, but I expected more considering this is an "ex-members of" band. -BRETT

(Ringside Records 8565 Ostrich Cir. Fountain Valley, CA 92708)

IGNITE/SLAPSHOT 7"

This split 7" was released to commemorate their European tour together and I must say the SLAPSHOT song "The Day My Thoughts Turned To Murder" is really pretty good. It's much better than any of the trash that was on that "Blast Furnace" record. The IGNITE song is so-so DAG NASTYish type stuff. I expected more from an ex-UNITY guy. -BRETT

(Lost And Found Records)

IGNITE "In My Time" CD

6 songs from an ex-members of band that is really solid and quick on the take. There are times that this sounds exactly like UNIFORM CHOICE it's not even funny, but I like it and I'm sure as hell Brett will like it. A band to check out. -DK

(Lost And Found)

INSIDE OUT bootleg 7"

This alleged benefit 7" has 6 live INSIDE OUT songs, 5 of which did not appear on the 7". The sound quality is above average, probably taken from a soundboard live tape. This curiously also contains an unreleased studio song by YOUTH OF TODAY called "Goodbye/Hello". I think it was recorded at the same time as that last 7" and the levels are a little low, but overall the quality of this boot is much better than some others I've heard. The packaging is cheesy as hell, as usual. Why doesn't someone put more than 2 seconds into the design of their bootleg covers? -BRETT

IN YOUR FACE "Collective Works" CD

At this time Lost And Found will put anything out, ANYTHING! I'm not putting down IYF, but their audience was limited even when they were around. I've had their 7" since it came out and this has alot of unreleased songs (from their 2nd 7", which obviously never came out, duh) so I picked it up and upon giving this material another listen it is apparent that if they were around today they would be real popular. Fans of mostly up-beat not really HARD music should really give this a listen, at their best moments they lean towards 7 SECONDS and others are more along the lines of BLACK TRAIN JACK who are Ernie's current band. -BRETT

(Lost And Found Records)

JAYHAWKER 7"

Two very different tracks on this well produced 7" by JAYHAWKER. One is decent heavy hardcore with screamed vocals. On the flip is a art damaged noise track which had me leaving this one early. Maybe a full-lengther will show what band is really all about. -DK

Very modern, frantic music like MEREL or ANTIOCH ARROW with screamed and slightly distorted vocals on the A side and a more slow, droning, noisy annoying number on the B side. Not really my bag, but better than most of this kind of stuff, really. -BRETT

(Excursion P.O. Box 20224 Seattle, WA 98102)

JOLLY MORTALS "Paintscraper" 7"

Sort of heavy (at times) noise stuff with art damage going on every once in a while. This really isn't that bad. It's just I'm not that into it. -DK

(Whirled Records P.O. Box 5431 Richmond, VA 23220)

LIFETIME "Tinnitus" 7"

One of the last records I received to review (they were promising me a copy for months), I rushed to listen to it. I must admit, I slowly but surely have been becoming a LIFETIME fan. Ari's are still a little weird for the music though somehow on this release, it works. A highly recommended disc and I hope Glue Records continues to put out records like this. -DK

(Glue Records 51 Columbus Dr. Franklin Park, N.J. 08823)

LIFETIME "Tinnitus" Ep

I can sum this up in three words: RAD AS FUCK! LIFETIME proves on this record that time can sometimes work on your side. While the LP was great, I think that this finally gets out everything LIFETIME hoped to achieve. Extremely fast paced at times, good variations of melodies and mosh beats, more anger and emotion in the vocals than the past releases, and quite insightful lyrics all stand out to make this endeavor their best to date. For those who were reluctant to look into this band, this record will convince you. Hey, and it's not out on NEW AGE so you can't go wrong. -DREW

(Glue Records 51 Columbus Dr. Franklin Park, NJ 08823)

LUNGFISH "Pass And Stow" CD

Zzzzzzzzzzz.... Ruh, what, was there a CD on when I fell asleep? Oh yeah, it was the new LUNGFISH; such a shame because their first album was pretty good. -BRETT

(Dischord Records)

MASSKONTROLL flexi

Boy, I do love flexis, but this one is a bit short. One sided, 3 song, balls-out crust. I think there is ex-members of RESIST in this band but I may be mistaken. -DK

(\$3.00 to: Consensus Reality 1951 West Burnside #1654 Portland, OR 97203)

MCRACKINS CD

Pretty decent power pop stuff that pays little homages to the RAMONES and bands similar. Very well produced, though I don't think I could ever get into the chicken and egg outfits live. -DK

(Shredder Records 75 Plum Tree Lane #3, San Rafael, CA 94901)

MOHINDER 8-song 7"

MOHINDER's second full 7" doesn't move me as much as the previous material. While still fast and crazy, it seems a bit generic. As with all other Gravity releases, this record's packaging is all hand-made. Mine is a pretty perfume ad. -DK

(Gravity P.O. Box 81332 San Diego, CA 92138)

MONSTER X 7"

A straight-edge grind band; I never thought I'd see the day. The music is actually really good; fast with a few slower mosh parts thrown in for good measure, but I hate vocals of this type, you can't understand them even if you follow the lyrics sheet! It sounds like ASSUCK's vocals, which I hate. Anyway, the packaging is great and it is different in a weird sort of way. -BRETT

(Dysgusher Records Suite 100, Box 477 Toronto, Ontario M4W 3E2 Canada)

MONSTER ZERO demo

Named after a Godzilla movie, MONSTER ZERO play some power-popish punk which is O.K. sometimes, then dulls right when you just might be getting into it. Not bad, maybe with time. -DK

(\$4 to: MONSTER ZERO P.O. Box 7853 Citrus Heights, CA 95621)

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MORAL CRUX "I Was A Teenage Teenager" Lp

O.K. Mid-tempo punk stuff here, but it's better sampled in small doses because the songs tend to run into each other. Sounds like they are holding back in the studio. -DK

(Monitor Records)

MOUTHPIECE "What Was Said" Lp

It's good to see that in the haze of such dull and contrived mosh metal shit that some bands are still keeping their feet planted in good solid hardcore. Although MOUTHPIECE aren't one of my favorite bands I applaud them for sticking to their guns and still putting out songs with speed and umph (?). Not unlike JUDGE (circa Bringing It Down) MOUTHPIECE really taps into mosh type grooves but pull things back out with a beat that could start the circle pit moving on even the most new school of dance floors. Overall the lyrics are pretty much in the personal posi-youth type style, which is O.K. by me. My only complaint is that they're on New Age Records and if you order this record direct from the label, you could be dead before you get it. Good stuff. -DREW

(New Age Records)

MUKILETO FAIRIES "Special Rites" 7"

Where the hell did this band come from? Fast, insane, wild...6 songs that sound like came out of the mid-West in 1982. You're still reading this? Go out and buy it already!! In my Top 10 of 1994. -DK

(Kill Rock Stars 120 NE State #418 Olympia, WA 98501)

n

NAKED AGGRESSION "March, March Along" Lp

"The struggle continues it's always around/There's power in numbers, we can't be held down/If you think it's futile and nothing can change roll over and die and get out of our way/Don't hold us back/We're signin' the revolution is on the way!" That is exactly what I shouted at the cop as I threw an empty 40 ounce at him for trying to break up the punk rock show and arresting me for wearing spikes on my jacket. Shit, I couldn't get arrested that day, I had an appointment to get my lip pierced like all the other cool anarchists. Those pigs just don't understand what's really important. -BRETT

What can I say about NAKED AGGRESSION that I haven't said already. I like their music and love the singing. It's just the lyrics are still nothing to write home about. "March Along" stands up to the previous work and will probably listen to it a few times to boot. Their cover of KIM WILDE's "Kids In America" is a little lack-luster though. (Did you know that at one time RORSCHACH was going to cover it?) -DK

(Mighty Records P.O. Box 1833 LA, CA 90078)

97A "New Scene" demo

I know Chris really likes older hardcore and this tape shows it. Well, sort of... Fast early '80s hardcore that's decent, but needs a little work. The better of some of the demos we get. -DK

(\$3 to: Teamwork Records P.O. Box 4473 Wayne, N.J. 07474)

NITWITS 7"

Finally got a chance to pick this one up, which I wanted to hear since I got that MOHINDER split. Fast, upbeat bratty punk that's pretty cool, though I like the tracks on the split better. -DK

(Monitor Records P.O. Box 4906 Berkeley, CA 94704-0906)

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"*Atlas Shrugged* play semi-complex, chunky hardcore that reminds me a lot of *Burn*, which is quite okay in my book." —*Sound Views* #32

"KHHKK" —*Kerrang* (ha ha... just kiddin').



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NO COMMENT demo 7"

This is 7 songs from the 1987 demo of one of the best of those "power violence" bands. It's not as good as their "Downsided" 7" but it must have made for one hell of a demo. -BRETT

(\$3.00 to: Noise Patch Records P.O. Box 1646 Redondo Beach 90278)



OI POLLOI/BLOWNAPART BASTARDS split 7"

Got this a little too late for review in #5, so I'm just getting to it. OI POLLOI first track on here, "Victim Of A Gas Attack" is so fucking good, makes you want to run out and complete your O.P. collection. BLOWNAPART BASTARDS just can follow that one up, sort of dull punk rock/hardcore. Get it for OI POLLOI! -DK

(\$3 to: UNITE AND FIGHT RECORDS c/o Rick Spencer 12336 uncg Greensboro, NC 27413)

OTTAWA/JIHAD split Lp

After hearing both band's demos, I couldn't wait to get this slab of vinyl. Unfortunately, it doesn't live up to the previous works. OTTAWA is definitely the better of the two bands. Very thrashy, growling vocals, thin drums, etc... but for some reason something is missing. JIHAD are just not interesting here. They are trying to be heavy and it ends up bland. I don't know, maybe it's me, I guess I expected too much. -DK

I've been hearing alot of talk about these bands lately so I decided to pick it up. OTTAWA sound alot like DROP DEAD so it shouldn't surprise you when I say their 14 songs go by quickly. JIHAD are similar although they have alot more slower parts, but I still don't like those crusty vocals. -BRETT

(Council Records 4710 Williamson Dearborn, MI 48126)

p

PAGEANT 7"

Two schreechy songs along the lines of NATIVE NOD or something of that ilk. More modern stuff for all you people who dig this shit. -BRETT

I know Brett didn't like this record, but I kinda did. It's very modern sounding though there's some great guitar work here. Both songs are decent and are not generic at all. Worth a look. -DK

(\$2.50 to: Romance Records P.O. Box 3041 Danbury, CT 06813-3041)

THE PROCESS 7"

Some basic speedy punk rock stuff here. Not for me. -DK

(Monitor Records)

"PUNK-O-RAMA" compilation CD

Epitaph compilation with all their bands: BAD RELIGION, OFFSPRING, RKL, DOWN BY LAW, NOFX, RANCID, etc... Mostly material from the CDs but there is some unreleased stuff too. If you like Epitaph bands or you're curious... -DK

(Epitaph Records)

r

RKL "Riches To Rags" CD

I used to like these guys many years ago. Unfortunately, they like to play metally stuff now. There's this one solo... -DK

(Epitaph Records)



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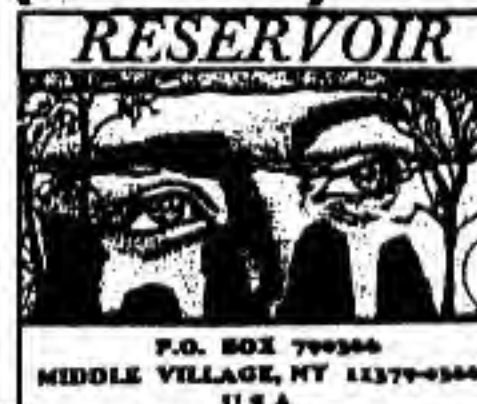
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"ROCKS STARS KILL" compilation Lp

I was looking forward to this and it actually didn't disappoint me. Third in a series (I'm sure there are going to be more, but what will they call them?) on Kill Rock Stars, it's almost as good as the last. Best tracks are from the TOURETTES, SPINANES and the MULKITEO FAIRIES. The second side is kinda dull but not too bad. I really wish they would have put a list of the songs in order so I wouldn't have to figure it out. Mine came with a free 7" with six more bands, but it's not that great. Question: Why is RANCID on this? Aren't they supposed to be signing for seven figures? -DK

(Kill Rock Stars 120 Ne State #418 Olympia, WA 98501)

RORSCHACH/1.6 BAND split 7"

Oooh! Um, how can I describe this in the nicest way? 1.6 BAND completely kills what was (is) a very good DAG NASTY song from their more progressive, personal years. Somehow Kevin Egan's voice just doesn't flow with song and overall it sounds like shit. I must admit that I haven't hit on too much BLACK FLAG stuff in my days so I'm probably not the best judge on the RORSCHACH side. But I can probably get away with saying that the latter's song is much better than the former's. Sorry, but I'm not too keen on hearing bands cover a defunct band's song on vinyl. Why? I ask, why? -DREW

This disc is out after many moons and set backs (which I attribute to laziness). Over their career, RORSCHACH has done a few covers, "My War" by BLACK FLAG was the first. Recorded during the Protestant sessions, "My War" sounds O.K., but I've heard them do it better. I'm not familiar with the DAG NASTY song so I really can't comment, though it is one of the better things that 1.6 have done. And while the artwork here is cool, the original "rip-off" cover was cooler. -DK

RORSCHACH do their version of BLACK FLAG's "My War", which they used to play live and 1.6 do "Trying" by DAG NASTY. As is the case with most covers, the music is quite competent but you can never duplicate the voice. -BRETT

(Chainsaw Safety Records 85-16 88th Ave. Woodhaven, N.Y. 11421)

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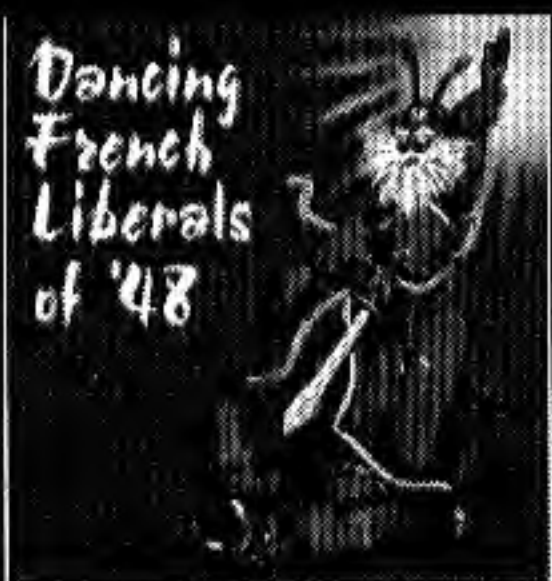
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Broken Rekids, PO Box 460402, S.F., Ca. 94146



SCAB "Sixth And New York" 7"

Very slow, gravely melodic shit here. Slow. Not very exciting. -DK

(Diffusion Records c/o Steve Duginski Indiana University Collins 0212 Bloomington, IN 47406)

SIXTEEN "Felica/Bloodyknuckles" 7"

Don't know how old this is but it came out probably in the summer. I always wanted to check out 16 and had the impression for some reason that they were a fast speedy band. Wrong. SIXTEEN are heavy, arty (in a way); in a word: weird. Though in a good way. Wish I could find more of their material, on Pushead's label, Bacteria Sour. -DK

(Bacteria Sour)

SLEEPASAUROS 7"

Popish hardcore in the vein of GARDEN VARIETY and bands like that. Nothing great. -DK

(Mother Box Records 60 Denton Ave. East Rockaway, N.Y. 11518)

SLINKY "Overloaded" 7"

Four songs of popish hardcore from this Florida band. Really nothing special here. -DK

(Spinout 1015 Nokomis St. Clearwater, FL 34615-1835)

STICKS AND STONES "The Optimist Club" Lp

Artistically and musically, STICKS AND STONES are one of the best bands ever to exist. I can listen to this over and over. Just get it and you'll be happy. There's the weirdest lock groove I ever did see on this disc, which contains the "hidden" track, "Synchronicity II" by the POLICE. -DK

(Tinnitus Records Regensburger Str. 410 (Vorne) 90480 Nurnberg GERMANY)

STICKS AND STONES/WESTON split 7"

STICKS AND STONES produce one great number called "New Heart" but was putting it on here necessary? It's going to be on the new Lp coming up. WESTON throw two tracks at you that are similar to their Lp on Gern Blandsten. Great looking cover. -DK

I always have a real hard time describing what STICKS AND STONES sound like... they play melodic punk with a slight rock edge and really good vocals. WESTON remind me of a slightly less catchy AVAIL. I can see how they are so popular these days. -BRETT

(Reservoir Records P.O. Box 790366 Middle Village, N.Y. -11379-0366)

THE STATE OF THE UNION compilation CD

Originally issued in 1989, this benefit comp. is NOT "Flex Your Head" but not as bad as I remember it being. A variety of bands, the best being IGNITION and CHRIST ON A CRUTCH. The worst: THREE and MARGINAL MAN (boy did they go off the deep end!). The profits from this are still going to the original charities, so if you don't have it and you like Dischord stuff, picking this up would be a good thing. -DK

(Dischord Records 3819 Beecher St. N.W. Wash., D.C. 20007)

STRIFE "One Truth" Lp

The one truth about this record is that the pictures are much better than the music. It's your basic slow mosh, but with a few more fast parts than average and plenty of back-ups (too much, actually). Oh man, that DOKKEN song at the end... -BRETT

(Victory Records)

"SUNDAY MATINEE: THE BEST OF NY HARDCORE" comp. Lp

Contrary to what the name implies this is NOT a live comp. Rather it is a collection of already released songs (and a few unreleased versions of already released songs) by bands like Y.O.T., MURPHY'S LAW, LEEWAY, AF, SIOA, etc... As far as the packaging goes, it has really good liner notes, flyers and some especially cool pictures, but hopefully everyone already has most of the records these songs came from. Believe me, if you don't already have "The Age Of Quarrel" there's a serious problem here. -BRETT

(Profile Records)

t u

TEN FOOT POLE "Rev" CD

I was really looking forward to hearing this one after really liking the last so much. On the second listen, it's not as bad as I first thought but TEN FOOT POLE are suffering from that "we listened to too many BAD RELIGION records" syndrome. Way too repetitive and generic for my taste. -DK

(Epitaph Records)

"THIS IS BERKELEY, NOT WEST BAY" compilation 7"

This is absolutely the best 7" comp to come out in eons. Four bands: BLACK FORK (awesome girl-fronted punk/hardcore), DEAD AND GONE (better than the 7"), A.F.I. and SCREW 32 (both loud and fast). I'm going to have to keep my ears open for future releases by these bands. -DK

This comp gets a plus for the cool theft of the layout from the classic "This Is Boston, Not L.A." Lp and having DEAD AND GONE on it, who turn out another good tune (with a surprisingly good sound for a radio broadcast). A.F.I. have a good song too, on the more upbeat, yet not wimpy, punk side of things. The SCREW 32 (ex-UNIT PRIDE member) song is really good too; sounding alot like SAWHORSE. BLACK FORK almost ruin the whole thing by playing the kind of music that makes me wish someone had recorded fingernails scraping across a blackboard instead. Berkeley or West Bay makes no difference though, it all pretty much sucks. -BRETT

(Zafio Records)

TIED FROM NOW ON 7"

Four tracks of metal-tinged stuff with those sort of shouted vocals. Hard to describe, but I'm not into it. -DK

(923 SW 1st Ave. Gainesville, FL 32601)

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THE 3D INVISIBLES "Robot Monster/The Tangler" 7"

I thought this might be a cool single because of the cover graphics, unfortunately it comes off like a wimpy version of THE CRAMPS. Songs about the movies. -DK

(Neurotic Bop P.O. Box 1009 Royal Oak, MI 48068)

"Too Precious To Be Disposable" compilation 7"

Well, it's better than the cover (Which is probably the worst drawn thing since the PAYBACK 7"!). Four bands here: ERINE'S RUBBER DUCKIE, GENERIKS (who both are not too good), HORACE PINKER and ALAN'S FEAR (who have the better tracks on this 7"). Recordings are pretty good, but the layouts are "punk". -DK

(Social Retardance P.O. Box 25666 Tempe, AZ 85285-5666)

"UNFORESEEN DISASTERS" compilation 7"

Six band comp. from GA which is on the punk/grind side. The best track comes from INITIAL STATE, but all the tracks are pretty decent. -DK

(Passive Fist P.O. Box 9313 Savannah, GA 31412-9313)

UNIVERSAL CHOKING SIGN compilation 1p

Since I don't like much of the stuff out on Excursion, I was surprised that I actually dug this for the most part. Bands include BRAND NEW UNIT, SPARKMARKER, UNDERTOW, STRAIN and more. First 1,000 come in a silk-screened heavy card stock cover. Nice insert that has all the Excursion releases with their pressing information. -DK

(Excursion P.O. Box 20224 Seattle, WA 98102)

UNWOUND "Negated/Said Serial" 7"

I think the problem with the UNWOUND is that they put out too many records. Their latest has that "We-heard-that-song-before" sound. Fans will dig it, but not a place for novices to start. -DK

(\$3 to: Troublemaker Unlimited 16 Willow St. Bayonne, N.J. 07002)

V W X Y Z

"Viva La Vinyl" compilation 1p

Pretty decent compilation with J CHURCH, BOUNCING SOULS, QUEEN MAB, SLEEPER, SICKO and more. Even TILT sounds good on this. The best track comes from VERRU-COSE, some loud hardcore. A split label release on white vinyl. -DK

(Campground Records P.O. Box 15072 San Diego, CA 92175)

THE VOLCANOS "Krakatoa/Side-Swipe" 7"

I guess some people will dig this "surf-a-billy" style record but I can't see paying \$3.00 for two instrumentals. If you are into this... On blue vinyl. -DK

(Neurotic Bop P.O. Box 1009 Royal Oak, MI 48068)

VOORHEES "Spilling Blood Without Reason" 1p

This is probably one of the best foreign hardcore records to come out in a long time. 26 thrashers on this one and everyone of them is reminiscent of days and bands long gone. In other words, this fucker kicks some serious ass from the music right down to the lyrics. Incidentally, the back cover bears a striking resemblance to the back cover of SSD's "Get It Away". I'm talking an exact duplicate just with different pictures, etc. check it out for yourself! I seriously hope these guys make it to these parts because they must kick ass live. -BRETT

(Armed With Anger Records P.O. Box 487, Bradford West Yorkshire, BD14UZ)

WARPATH/POPULATION CONTROL split 7"

WARPATH sound like they need a little more development. Basic punk stuff. POPULATION CONTROL are better, chaotic crust core, not too bad actually. A very DIY record with a great layout. -DK

(\$3 to: WARFEAR COLLECTIVE P.O. Box 405 Monroeville, PA 15146)

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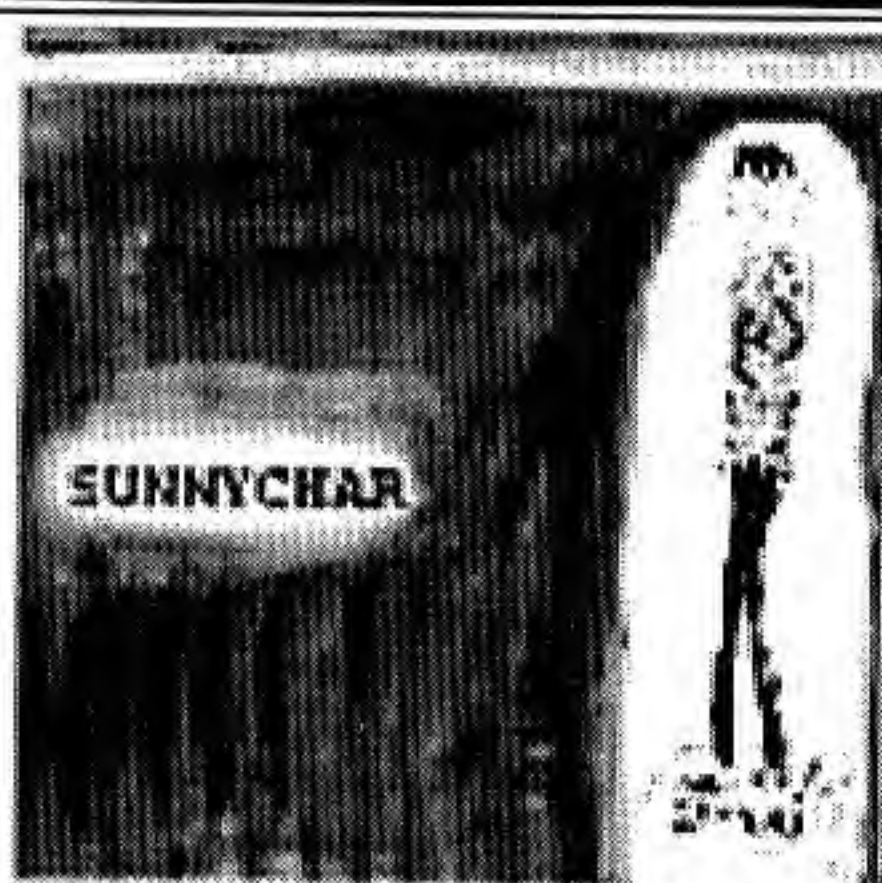
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Here are two releases from new bands that we're real excited about. The McRACKINS are a great new pop-punk band from Vancouver. Their debut CD has 15 rockin hook filled tunes. SUNNYCHAR are 2 girls and 3 guys from Japan who play energetic garage-pop with girl vocals on their 4 song debut EP. Shredder has made 10,000 full color McRACKINS 1995 calendars. If you can't find a free one in your local indie store send a buck to Shredder at, 75 Plum Tree Lane #3, San Rafael, CA 94901. It's an 11 by 17 inch poster style calendar, which is sure to become a fabulous collectable. Coming next month, the re-release of "The World's In Shreds" Volume 2 EP. Mail order through Subterranean, P.O. 2530, Berkeley, CA 94702.

SHREDDER
Records

Distributed by Mordam Records

WARZONE "From The Old School...To The New School" CD

WARZONE is back once again and thankfully they are not making bad metal records. "From The Old School..." is more or less a concept record. The first few tracks are remakes of various songs from old N.Y.C. hardcore bands. Why? I don't know. Only two succeed as being pretty good, "Wasted Life" by URBAN WASTE and "Parasite" by CAUSE FOR ALARM. The others are poor not because of the way they are played but because the recording is so bad that it makes tenth-generation demos sound great by comparison. On "Break Down The Walls", Ray sounds like he is singing into a pillow. The rest of the CD is filled out with a pretty decent live set. (I think it is a previously released 7".) WARZONE's first album is being re-issued, get that or find the original and tape this one off a friend. -DK

The latest installment in the saga that is WARZONE includes the "Live At CBGB's" 7" (which isn't too bad because it has some classics like "Crazy But Not Insane" and "As One") a new song called "Can I Get A Witness" (Which is too funky and BIOHAZARDY for me) and 5 covers songs all which are great songs, but... it's still WARZONE, Biddip-Bo! -BRETT

(Victory Records)

WAYNE KRAMER "The Hard Stuff" CD

You know, I really respect Epitaph and how they run things in general (basically), but putting out shit like this? When there are many good young bands out there that need the exposure that a label like Epitaph can give them? This is rock and roll and nothing else. This shit went out with the seventies. BORING. Laughable liner notes by ROLLINS. -DK

(Epitaph Records)

WESTON "A Real-Life Story Of Teenage Rebellion" Lp/CD

I heard this a few times over the summer in Charles's car while driving around. At first I thought, it's pretty good, now I realize it's one of my favorite records of the year. All pop punk bands should take note from WESTON, this is the way this stuff should be played. Very upbeat and melodic, much better than the 7". This is definitely the best thing Charles has put out, so run and get it. -DK

Songs of girls, feet, and well, more girls occupy this album. Good, happy, upbeat punk rock accompanies these hormonal lyrics. I even hear slight pieces of '80s rock mixed in. I remember seeing WESTON play about a year ago and I wasn't too into them, but this record really stands out and it's been spinning on my turntable for a few weeks now. This is definitely a must for those people who enjoy really fun music and like to be happy and it's Gern Blandsten's best release to date. Get it or suffer the consequences. -DREW

(Gern Blandsten 305 Haywood Dr. Paramus, N.J. 07562)

WESTON/STRYCHNINE AND THE RAT TRAPS split 7"

WESTON has a pretty good track called "Dinosaur" here. As good as anything on the Lp though the production is more basic. STRYCHNINE AND THE RAT TRAPS play some fast hardcore type stuff, which actually isn't too bad but if it wasn't on this split, I might not think otherwise. On green vinyl. -DK

(F.O.E. P.O. Box 4 Bethlehem, PA 18016)

WHIRLYBIRD 7"

Four songs here that are your basic male-fronted indie pop. Not aggressive and safe. -DK

(Whirled Records P.O. Box 5431 Richmond, VA 23220)

WOOLLY MAMMOTH "Sparkle" 7"

Some very well produced college rock tunes that don't do anything for me. Fans of pop punk might give it a chance. -DK

(Woolly Mammoth 1006 Fulton Ave. Sunnyvale, CA 94089)

ZEKE FIDDLER "Waterproof" CD

HMM...Let's see if it is...Boring college indie rock. This is very dull. -DK

(Spin Art Records P.O. Box 1798 N.Y., N.Y. 10156-1798)

CRIMINALS



Ladder
Man controls woman
both control the son
he controls his brother
and they follow the path
they step on each other
the T.V. controls the mind
the dollar controls the people
the bosses control the workers
and the workers are always at the bottom
they step on each other to get to the top
don't let them step on your head

YOU TAUGHT (PREACHED) IT

TEACHING NONSENSE TO THE YOUTH
THEY'LL LEARN THE POISON THAT YOU SHOOT
HATE--- YOU TAUGHT (PREACHED) IT
VIOLENCE--- BECAUSE YOU SHOW IT

CREATING FEELINGS. RACISM IS A STRANGER
IT'S UNNATURAL, YOU PREACH OLD LIES
SEXISM--- THEY SEE IT
RACISM--- THEY'RE LIVING IT

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PREACHING YOUR FEARS, YOUR IGNORANCE,
YOUR LACK OF KNOWING AND UNDERSTANDING
IT'S BEEN DONE TO YOU AND YOU'RE JUST GOING
TO CONTINUE IT WITH SOMEONE ELSE
WITH YOUR WORDS, JOKES, STORIES, AND ACTIONS
ACTION--- WILL STOP IT
EDUCATION--- WILL KILL IT

I only wish that I had words to describe how I feel about this band. LOS CRUDOS are power, plain and simple. Lyrically, they scream about the injustices of this country and the world. The downtrodden need to rise up. I finally got to speak to them in November of 1994 before their set in Paramus, N.J. They are a great bunch of people, and even though this is a bad interview, hopefully you will find out what they are all about. Fuckin' CRUDOS!
DK

HW: (to Martin) I know you are a big record collector. How the record collection coming along?

MARTIN: My record collection? It keeps growing.

HW: What's the rarest record in the collection?

MARTIN: O.K. The FIX first 7". I have the DICKS "Hate The Police".

HW: Do you have "Sex Drive"?

MARTIN: Nah.

HW: O.K. What's the first record you ever bought?

MARTIN: Oh god! The first record I ever bought? That goes back to the disco days! (laughter)

HW: Your hardcore days, what's the first record you have bought that made you want to do this shit for the rest of your life?

MARTIN: I think the first Lp I got...Wow! What was it? I think it was "The Crew". The 7 SECONDS Lp.

HW: What are some of the records you are looking for?

MARTIN: I'm looking for NO THANKS, VIOLENT CHILDREN, ANTIDOTE 7". I have a ton of other stuff that I'm looking for, alot of foreign stuff. I love foreign hardcore from anywhere in the fucking world.

HW: So how is this current tour going?

MARTIN: Well, this isn't a tour, it's just a weekend. We played ABC No RIO. Kinda wild, kinda weird, it was chill. Not alot of people. Today there is a hell of alot more people than yesterday. It's cool we are getting to see people we haven't seen in a while. Kinda like we are passing by, meeting up with everybody and then leaving.

HW: Anything crazy happen on the way here?

MARTIN: Lenny passed alot of gas. Nothing crazy.

LENIN: That kangaroo pass in Pennsylvania where all the bumps were an equal distance so you start doing this. (motions an up and down movement) Couldn't really hold a conversation.

MARTIN: Had some snow.

JOSE: Nothing like Aliens or anything like that.

HW: We have a routine question: What did you listen to on the way here?

MARTIN: O.K. What did we listen to on the way here. Listened to GAUZE...

JOEL: PULP FICTION...

MARTIN: No, you listened to PULP FICTION...Fuck what else! We listened to the PEACE comp. earlier.



PHOTO: JUSTINE DEMETRICK



PHOTO: JUSTINE DeMETRICK

JOSE: A lot of punk, it keeps me up. Play anything else than that and you start falling asleep. I mean we love every kind of music but if you are driving...everybody else has to suffer I guess.

MARTIN: We listen to really crazy fast stuff like RAW POWER, Italian stuff.

LENIN: I drive with my headphones on and listen to jazz.

JOEL: You know what he plays? You know the kind of music that when you call the office and they put you on hold?

HW: Elevator music?

LENIN: I have my headphones on so nobody knows.

HW: Any favorites in jazz music?

LENIN: Pretty much everybody from the thirties to the present. I'm trying to get a huge record collection.

HW: How did you come to start your record label?

MARTIN: Well, I put out a couple of records a few years ago and when we first started out, we decided to just do a label. I did a bunch of records, compilations and stuff.

JOSE: We are going to be putting out some stuff from Mexico.

HW: Did you start the label because nobody else wanted to put out your record?

MARTIN: We just wanted to put it out ourselves.

HW: So you can have control over everything?

MARTIN: Yeah.

HW: Who is responsible for all the covers?

MARTIN: We all work on it basically. The whole band.

JOSE: Martin usually comes up with all these crazy ideas. When we hear them we are like, "Oh, shit!"

LENIN: It's fun.

HW: Your 2nd seven-inch, it's pretty involved. You had to glue all that?

MARTIN: Yeah, a lot of cutting and paste.

JOSE: It was the biggest thing we have ever done. Screening three different colors on the front.

MARTIN: It's not too bad though. If you think about it, it's something you can do in a weekend. Many hours of work. I figure, fuck, I like having my hands on it. In ten years, if I see a kid with our record or a t-shirt, I'll be like, "Man, that was in our hands." I like that feeling. Getting it printed somewhere and packing it away, I don't like that, you know. I like the feeling that we had something to do with it.

HW: Are you guys going to start writing secret messages on them like the Schism label did?

MARTIN: Nah, no secret messages. No secrets at all.

JOSE: Well maybe we'll stop putting in translation sheets.

MARTIN: "Everyone will have to figure it out!" No, I'm only kidding.

HW: Have you ever had a problem with people about you singing the lyrics in Spanish?

JOSE: Mexico, alot of people didn't like it. (Laughter)

MARTIN: Problems...Nah, no. Sometimes people are just like, "I don't understand." So we'll give them a lyric sheet. People are very happy that we have lyric sheets to give out, we are considerate in that sense. We want to let people know what's going on and what we are talking about.

JOSE: Between songs, Martin explains the songs in English. We want people to understand them.

MARTIN: And it's hardcore, most people can't make it out. It's not like every band has to sit there and say stuff, that is just how we choose to do it.

HW: Have you met any bands so far that has said you have influenced them directly? Or are there any other bands in your area that are doing what you are doing?

MARTIN: Recently, we met a band that said they were influenced by us, OTTOWA. One of the guys in OTTOWA said after he saw us the next day he wanted to jam. There are some other bands. We started another band actually, he plays bass, I play drums (says the name which I'm not even going to try and spell). It's hardcore, and there is other band that sings in Spanish that has started in the neighborhood (another name I won't try to spell) YOUTH AGAINST FASCISM, I don't know if they are going to keep that name. We had just played a garage with them, it was free and it was awesome. 30 people was the max they could fit and it was packed, it was crazy. They played really fast, kinda reminded of RAW POWER.

LENIN: It was like a garage loft so everytime the place would shake.

HW: Is the Chicago scene supportive of your efforts?

MARTIN: Chicago has been great.

LENIN: It is a real turn-on. There are not too many bands singing about problems, politics or even just answers. You can talk about problems and issues, but offering solutions, there are very few bands doing that.

MARTIN: We get alot of support in Chicago. That's where we started, that's where we play alot. A lot of people back us, people who have nothing to do with the punk scene in general. We live there, work there.

HW: I play your latest seven-inch to a friend who liked punk years ago and he asked what year it came out. Do you get that reaction alot, like someone who doesn't know who you are and just hears your record, like what year you guys came out?

JOSE: 1982?

HW: That's what he said, "What did this record come out in '82?" I was like it came out last week!

MARTIN: I think what we have gotten lately is the comparisons in certain reviews, comparing us to like WRETCHED or Italian stuff. They have compared us to all sorts of bands, which tend to be older bands but I don't have a problem with that. Those are our influences, fuck I mean. You have people come up and are like, "Man! You sound like old school!" Like what's old school, I don't know.

HW: There are talking about old school like five years ago. Next question, why do you do splits with some of the worst bands ever? (Much laughter and comments then it calms down)

MARTIN: I like the bands that we do splits with. The idea of splits are pretty cool, you do something with another band, it's a project, you work together.

LENIN: We like the bands and some people don't.

MARTIN: Then it depends, we are going to be doing projects with some band that nobodys ever heard of so. It kinda gives the other bands an opportunity to be heard.

HW: Around here, the running joke is like MANUMISSION is the worst band.

JOSE: We played with them live. When they play we all look at each other and just say, "Fuck!"

LENIN: They scared us.

JOSE: It's hard to keep them on a stage.

MARTIN: Just keep falling over, it's crazy. They have this energy about them. As people, they are really cool. They do some pretty good stuff out there, I have respect for them.

HW: Are you guys ever going to do a punk/hardcore cover song in Spanish?

MARTIN: A cover song?

LENIN: We have talked about it.

HW: What would be if you were thinking about it?

JOSE: There might be a non-hardcore song into hardcore. It might be a song that people don't get much of a chance to hear.

MARTIN: We thought about doing GRETIN, that's a good base of what we were influenced by, Latin American punk. The lyrics are fucking incredible. It's total like protest punk, but it's folk music. I would like to take a bunch of old folk songs and putting them to hardcore. We have thought about doing a couple of covers, but we'll never do them.

HW: Ever goof around the studio with any?

MARTIN: Nah.

JOSE: We were going to do a BLONDIE set once, but it never happened. (laughter)

MARTIN: I wouldn't mind hearing a BLACK FLAG song in Spanish. I don't know, but it'll probably be folk music that we would do.

HW: What are some of your views about the latest signings of "punk" bands to majors? Does it effect you at all?

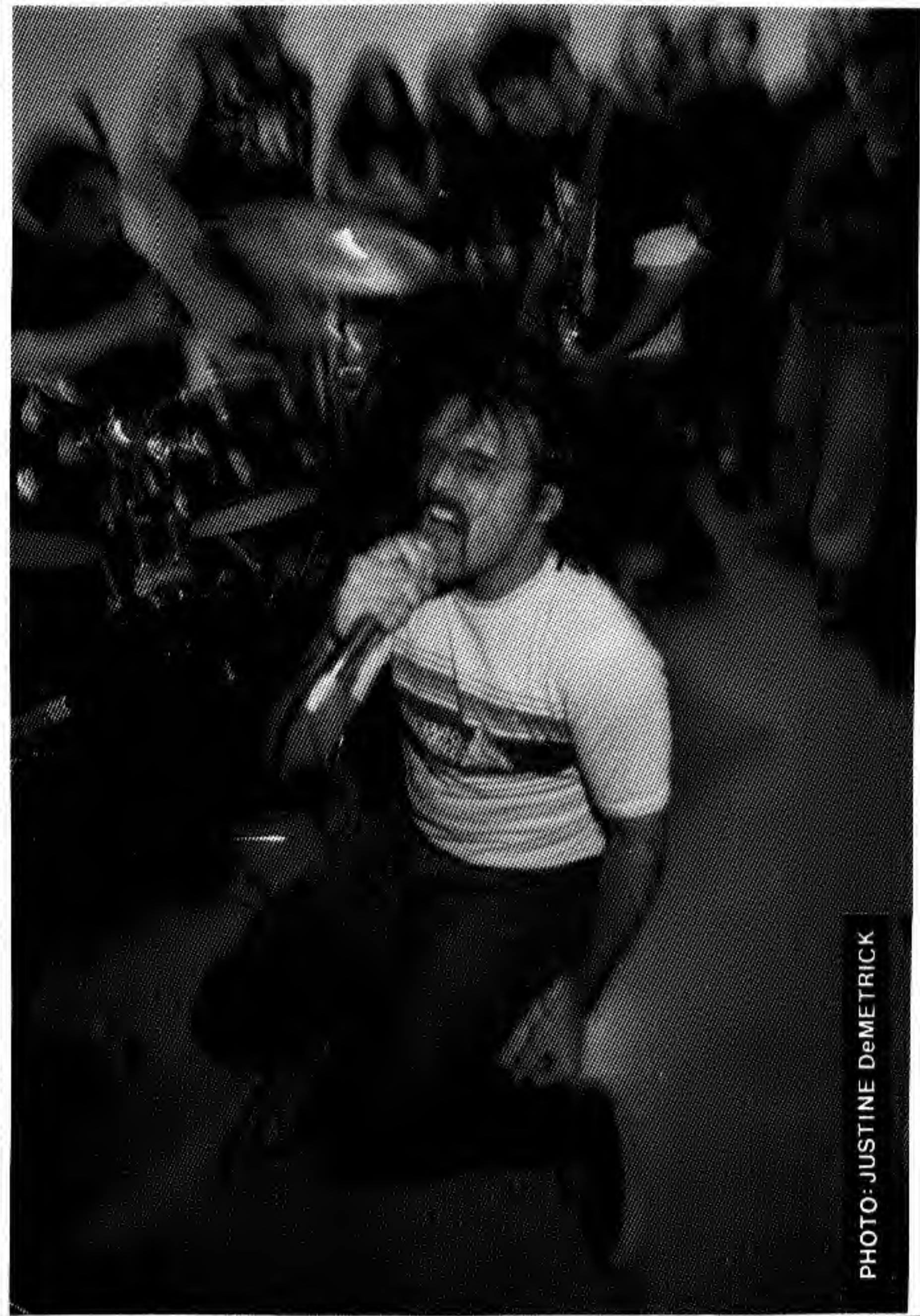


PHOTO: JUSTINE DeMETRICK

MARTIN: No, it doesn't effect us.

JOSE: I think I know what you are saying. Say a band like THE OFFSPRING is playing the same night as we are. We would be touring around, we are not known so there be bad turn-outs because of these huge arena shows. The flux of those kids going to those shows is kinda hard.

MARTIN: I don't think that singing to major labels is any type of progression, it's regression. I think of it as their problem, they have to deal with it.

HW: What I meant was do you think about it? Do you get mad about it?

MARTIN: Oh yeah, but I don't want to waste my energy thinking about it. It's just kinda like, "How dumb." It's their problem.

LENIN: I personally, don't think there is anything wrong with making a living from music. Though if you are going to go under a certain pretent, especially since it's something I hold true and it's something I believe in. For them to put on leather and say that they are punk band is just a crock of shit. I know bands that don't dress punk or act punk, but their lyrics and mindset is punk. It's so revolutionary. It's like anyone can wear what ever they want honestly.

MARTIN: It's like that issue of SPIN "The Year Punk Broke" it's like whatever. I mean, how long have I been doing this stuff for. They make it seem like it came out of the clear blue sky.

NOAH: Have you played with any of those bands?

MARTIN: Did we ever play with OFFSPRING or RANCID?

JOSE: TOTAL CHAOS.

MARTIN: TOTAL CHAOS but they weren't on Epitaph at the time.

(Breaks down a bit in which everyone is talking at the same time.)

MARTIN: We get offered to play with alot of "alternative" Latin American rock bands and Spanish art bands. They'll offer us and we'll be like, "How much is it to get in?" "\$16.50" and we are like no. \$5.00 dollars, we'll play it, if not forget it. They even went as far to say, "We'll give you 200 tickets to sell to all you friends at \$5.00 each." and we are like no. Everybody or forget it. We get weird offers and we don't take them.

HW: Anybody want to ask something? I know this is a horrible interview, I need questions bad.

NOAH: What kind of girls are there out in Chicago?

MARTIN: I don't know I like guys.

HW: Here's a good question. Is the Chicago post office really that bad?

MARTIN: They had a huge problem and they got caught for it.

HW: Have you ever had a problem sending your stuff out or what?

LENIN: I'm actually lucky because I moved a block or a 1/2 mile west of Chicago. I'm considered a suburban-ite.

MARTIN: It's a joke, they got caught burning thousands of pieces of mail underneath viducts. It was turning up turning up in a river.

LENIN: Then they were finding mail in the mail carrier's houses.

MARTIN: The things that never got to my house.

PHOTO: JUSTINE DeMETRICK



THE MOTHERS CRY

**THE MOTHERS CRY BECAUSE THEY LOSE THEIR CHILDREN
THEY LOSE THEM TO THE VIOLENCE,
THEY LOSE THEM TO THE IGNORANCE.
THERE IS NO CONTROL OVER THE LOSS
OF THEIR DEAR CHILDREN**

**THE CHILDREN HAVE DISAPPEARED, OR ARE FOUND DEAD,
VICTIMS OF A ROTTEN GOVERNMENT,
BUT IN THIS COUNTRY THE YOUTH KILL THEMSELVES.
IT'S A LACK OF EDUCATION, A LACK OF RESPECT,
A LACK OF WANTING TO LIVE,
IT IS A LACK OF HUMANITY.**



PHOTO: JUSTINE DeMETRICK

They come pushing
They come pushing. They come like sheep one after the other
 with their hands full of money and ours filled with sadness.
They seek color and culture when they come in the neighborhood.
 They have no shame, the owners of everything buy up houses
 and rent out for fortunes. The cost of living multiplies, and my
 pocket doesn't have the preferred bills.
My people are leaving, they have left.
 Why do they run us out, the owners of the land, the owners of life.
 I must leave my home. Living together would be ideal, and we
 could share and learn from one another.
But your form of pushing is leaving me out,
making it impossible for me to teach.

Nothing changes....
 On our knees, bling humble, waiting for an invitation for the promised
 gift. And for this we have suffered? And how have we tolerated?
 Pride in being categorized. And for this children are born? And for
 this children die?
 Nothing changes.... Until we make it change!
 The threats of riots will be watched carefully by the police and sellouts;
 and to secure peace and tranquility the exploited will be compromised into selling their children.
 Nothing changes.... Until we make it change!
 Violence is a reaction which demonstrates the horrors of a society.
 We're not the cause of misery, but just the products—so to fight and win
 we must be effective.
 Nothing changes.... Until we make it change!

HW: Is there an LP in the works?

MARTIN: We are doing a split LP with SPITBOY, that will be out in March (I guess that means when you read this). Then we are going to probably do an LP of our own after that. It's kinda of something that we have been thinking of doing for a while.

HW: I have a question about the comp. that you did. The proceeds are going to a mural project?

MARTIN: Yeah, the money will be going to the neighborhood in the Spring or Summer. It's a mural dedicated to Women's issues done by local women artists. There's a new comp. that we are working on and the money is going to be going to another organization, which is a women's organization that has to deal with domestic violence.

HW: Why is the cover made from paper towels?

MARTIN: Why? Well, if you can see...if you look at the paper towels. The whole concept of the thing, "The History Of Compassion And Justice?", that was a quote by Bill Clinton talking about this country that we will not surrender our country to those who wish to exploit our history of compassion and justice. If you ask anybody who has come to this country who has a different background or speaks a different language, they have not been treated with compassion. So if you look at their paper towels, they have "Home Sweet Home" or "Home Is The Place Of The Heart". They have all this stuff about home and welcome, all this bullshit which kinda contrasts with this country's history of compassion and justice.

HW: How many rolls did you have to go through for the whole thing?

MARTIN: Well, you know, you figure you get like 85 per roll, multiply that by like 10 or 12 and you'll get 1,000. If you have to re-press, you have to do the same thing. Two-ply, One-ply, more absorbent, less absorbent, whatever.

NOAH: What brand? Was it BRAWNY?

MARTIN: MARI-GRAS!

HW: Hey George, do you have any questions?

GEORGE: No.

HW: Holy shit! This guy is like the king of questions and he doesn't have any. O.K. we'll wrap this up.

(Talk goes on about horror and hong kong films which got too crazy to print, we also found out that MARTIN is the only straight-edge member of the band and that if his house was on fire, MARTIN would let his record collection burn and save his family instead.)

LENGUA ARMADA DISCOS
 2340 w. 24th street
 Chicago. IL. 60608

HUNGOVER

I'M HUNGOVER ON THIS SYSTEM
FULL OF THE SAME OLD SHIT
SOCIETY WANTS TO KEEP ME QUIET
SOCIETY WANTS TO CONTROL ME.

I'M HUNGOVER ON PEOPLE
WHO TREAT OTHERS LIKE SHIT.
I'M HUNGOVER ON ALL OF THE LIES,
AND ON PEOPLE WHO WON'T THINK FOR THEMSELVES.

I FEEL SAD BECAUSE OF ALL THE PEOPLE WHO
ARE EMBARRASSED OF BEING LATINO.
I'M ANGRY AT THE YOUTH
WHO KILL THEIR OWN PEOPLE.

I'M FRUSTRATED WITH PARENTS THAT DON'T TEACH
OUR NATIVE LANGUAGES, AND RAISE THEIR CHILDREN
WITH SHAME OF BEING LATINO, THINKING THEY'RE SO
FUCKING AMERICAN

I'M HUNGOVER! I'M HUNGOVER! I'M HUNGOVER!

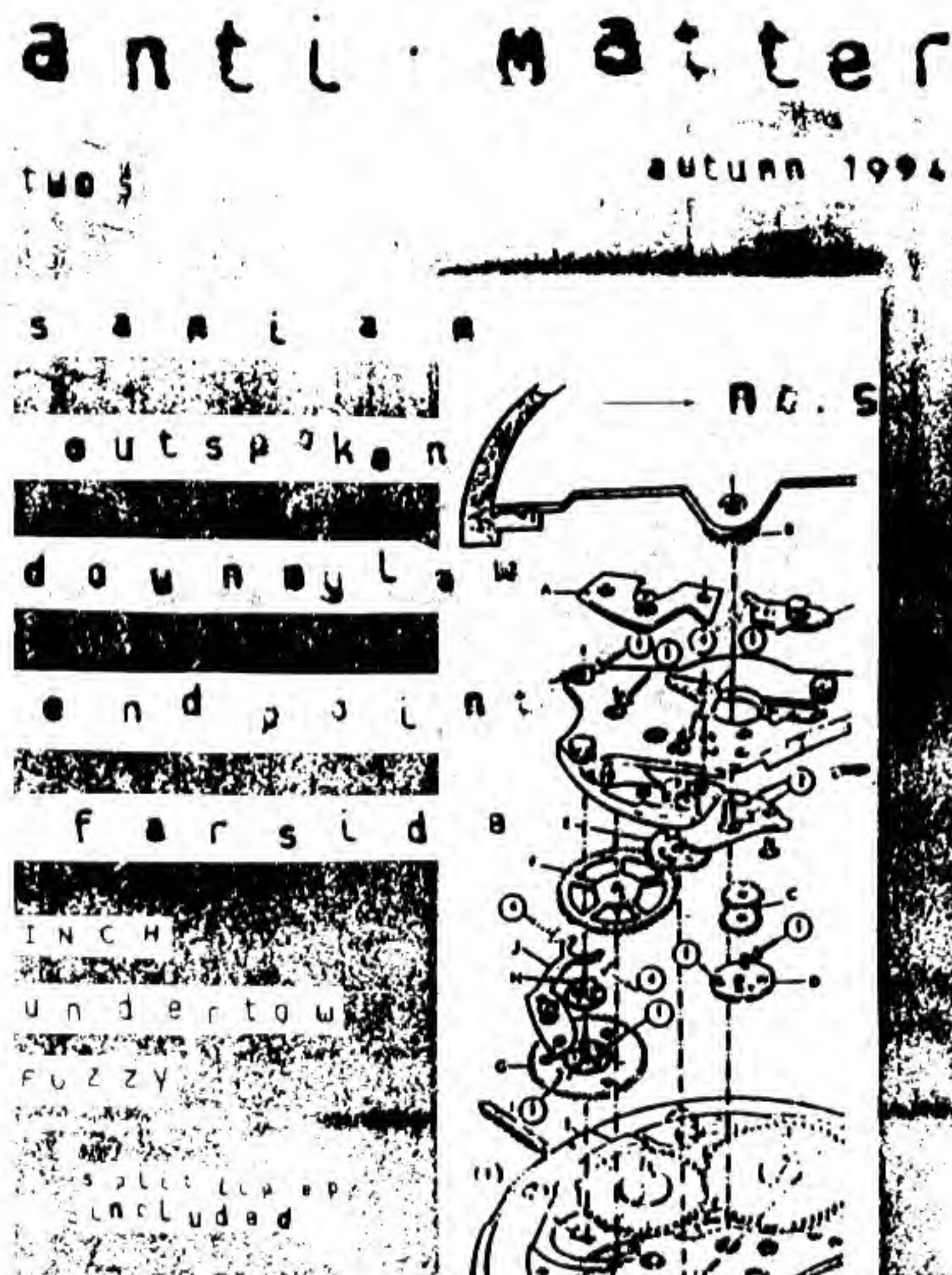
fanzine reviews

ANTI-MATTER #5 8½ x 11 68 pgs. \$2.00

Well, everyone knows how I basically feel about ANTI-MATTER so I'll go with what's in this issue. Interviews with SAMIAM, OUTSPOKEN, DOWN BY LAW, ENDPOINT, FAR SIDE and those "profiles" with INCH, UNDERTOW and FUZZY. As usual, many record and 'zine reviews (that's good). Norm man, you write some of the sappiest stuff this side of Kent Mc Clard. Eck! Comes with a one track SPLIT LIP 7". -DK

Yet another issue from the mind of Norm Crucified. This one has interviews with STORMY SHEPHERD, FAR SIDE, DOWN BY LAW, SAMIAM, ENDPOINT and OUTSPOKEN, plus "profiles" of UNDERTOW, INCH and FUZZY. This also comes with a SPLIT LIP 7", tons of record, CD and demo reviews as well as the usually personal opinions sprinkled throughout. If that is not enough for you I don't know what is. The best part about his 'zine is how Norm really likes alot of different types of music like SEBADOH and MOUTHPIECE! -BRETT

(151 First Ave. Suite 107 New York, N.Y. 10003)



Wow! Over the past few months we here at HARDWARE have seen some quality fanzines come our way. Maybe there is some hope after all. Send those music-oriented fanzines this way for trade/review. Brett's 'zine collection is really starting to grow. -DK

BELIEF #4 5½ x 8½ 28 pgs. \$2.00

Real good 'zine done by one guy from Cailifornia and one guy from N.Y. No interviews this time around but there are tons of reviews for people into almost any style of music. There's also some writings about politics, religion, and PC. I must say generally I don't like reading about that sort of stuff at all, but Chad and I see pretty eye to eye on a lot of stuff (especcailly the PC issue). My only beef is the comment about the CRIPPLED YOUTH 7" being bad. DUDE, that's great record, I'm sorry. -BRETT

For a computer layed out fanzine, this is the way to go. I really like the way this thing looks. The bulk of BELIEF #4 is record and 'zine reviews that are very informative. Chad and I don't agree on somethings but that is O.K.. BELIEF is a good read, get it. -DK

(2214 Lake Forest Ct. San Bernardino, CA 92407-2478)

CARPE NOCTEM #1 8½ x 11 48 pgs. \$5.00

Damn, I wish I'd get more 'zines like this in the mail. As some as you may know I'm really into Goth stuff. I dig most of the music and love that look. Anyway, as you might have guessed, CARPE NOCTEM is a Gothic 'zine. A high quality one at that as this must have cost a fortune to print. Interviews with people involved in this scene, some CD and movie reviews, poetry, art and lots of Goth photos. A cool first issue with a great look and style. -DK

(Carpe Noctum P.O. Box 590 Cupertino, CA 95015-0590)

CHANGE #4 8½ x 11 94 pgs. \$2.00

This is one thick 'zine. I don't know how they even got a staple through this thing. Interviews with UNDERTOW, TAR, LAS MORDIDAS, RODAN, VODOO GLOW SKULLS and JUSTINE De METRICK (Hardware's good friend and staff photographer), tons of reviews and some very intelligently written essays. Special bonus points for liking the CROMAGS. -BRETT

CHANGE #4 is like the largest 'zine I went through in a long time (I hope HARDWARE can get this big!). I think he should go newsprint because this much be a bitch to mail. Definitely worth the two bucks, plenty of interviews (not really hardcore bands) plus a long talk with JUSTINE De METRICK, who is probably the best photographer in the known world. Large record, 'zine and show review sections round this monster out. I suggest you get it now. -DK

(9 Birchwood Lane Westport, CT 06880)

CONTRASCIENCE #4 weird size 36 pgs. \$1.00

I really didn't dig one too much. Interviews with ORDINATION OF AARON and IMPETUS INTER and a bunch of political nonsense which isn't very interesting. -DK

(P.O. Box 8344 Minneapolis, MN 55408-0344)

CONTRAST newsletter #1 send a stamp (or ask to distribute)

Al Barkley is starting up this very well done two pager. It basically has reviews and news of the local area. I guess you can get a single copy, but Al wants to send out packages of at least thirty for distribution. That should be no problem. -DK

(Contrast P.O. Box 1545 N. Kingstown, RI 02852)

CRASH POSITION #6 very small 20 pgs. a stamp or two

Since Chris puts this out often, you might get a more recent one, though I would demand this issue. Why? For the sheer accuracy of his centerfold "The Crash Position Scene Guide To Help Through The Clicks". Definitely on target. Not as good as Radio Riot ever was but good nonetheless. Hell, it's only a stamp! -DK

CRASH POSITION #7 (same format as #6)

Another issue out, this one has more of his personal rants and raves. Extremely good artwork on the cover. -DK

(Crisspliedt 115 Autumn Street Lodi, NJ 07644)

THE CREATED PRESS #5 8½ x 11 18 pgs. \$??

When I get this kind of crap in the mail it makes me want to kill some one. I have always heard of the "christian" hardcore bands/people, but heard it was a joke. Sadly, these people are serious. First of all, this is one of the worst fanzines I ever saw. It's all hand scrawled and poorly layed out. Then you get to read intelligent messages such as "Even in the case of rape or incest, the baby is innocent. You wouldn't want to be judged for someone else's actions! Give the unheard a choice!!! A voice!!!" What the fuck?! Plus the "Refuge" their church/band space. "Remember keep an open mind and check it out." I can't believe I even wasted this much space on this rag, but I don't want you to waste money or even a stamp on this! -DK

(The Created Press 328 9th St. N. St. Pete, FL 33713)

THE DANCE OF DAYS #2

After I don't even know how long ago issue two of this 'zine is finally out. It's got interviews with SAMIAM and Dan Yemin of LIFETIME, plus some news and reviews. This issue has a more slick and refined feel than the last one, much the same way Anti-Matter is set up (minus the huge ads). -BRETT

(36 South St. Unit No. 42 Danbury, CT 06810)

EXTENT #4 8½ x 11 40 pgs. \$1.50

Alot of newsprint 'zines coming out these days (It's probably the best format) and here's another one. Nicelayout and not too generic looking. Interviews with Dave Smalley, STILL LIFE, SPLIT LIP, Dave Sine/TIDBIT fanzine and a FAR SIDE Tour diary. No reviews for this issue and a couple of articles. Decent, worth a look. -DK

(John Lacroix 148 Hillside Street #2 Boston, MA 02120)

FIZZ #1 8½ x 11 112 pgs. \$3.00

FIZZ used to be called FIZ (which I saw a couple of issues, but never paid much attention before). Sort of done a FLIPSIDE fashion, FIZ has alot of different things to read. Plenty of interviews: FASTBACKS, RANCID, 16, COP SHOOT COP, etc...plus a whole slew of articles, the best being the one about old toys from the '60s and '70s. Cool. There's also a article done by Dez Cadena (who sang in BLACK FLAG). Another computer-layed out 'zine that looks good (a rarity!). I dig it. -DK

(FIZZ 1509 Queen Anne Ave. N. #276 Seattle, WA 98109)

FUCK YOU HEROES book

This book is a compilation of some of the photographs by Glen E. Friedman from 1977 to 1991. It covers skating (really cool old shots of mostly pool and bank skating by some of the pioneers of the sport), hardcore (the BLACK FLAG and BAD BRAINS shots have to be seen to be believed) and rap (I hate rap). I know all you jobless shits will complain about the price (\$30) but believe me, it's worth it. -BRETT

FUZZY HEADS ARE BETTER #1 smaller than half-size 68 pgs. \$1.00

A indie pop 'zine done in the style of THRILL. Short conversations with CUB, MOWER QUEEN, SKINNED TEEN, LOIS and more. A few ramblings, etc. I wish I got more of these things in the mail. -DK

(Patti 14 Loyalist Ct., Markham ON, L3P 6A9 CANADA)

GET IN THE VAN book

After I don't know how many books Rollins finally wrote one that I want to read. This is all about his experiences with BLACK FLAG complete with alot of pictures and a list of all the shows he played with the FLAG. For the most part this book is incredible and I would suggest that everyone own a copy and know it by heart. -BRETT (This is also available on a CD and dbl cassette, spoken word format. -DK)

(2.13.61 Publications)

GREEDY BASTARD #11 8½ x 11 40 pgs. \$1.00

If any other person did this 'zine, I'd probably hate it. But Bill has vision, that's for sure. Interviews with NEW BOMB TURKS, STICKS AND STONES and (though it's beyond me) THE CHIMPANZEES, plus the craziness you have come to expect. The Conan O'Brian thing is fucking hilarious! -DK

Bill keeps on crankin' them out. This issue has interviews with the NEW BOMB TURKS (who come off looking like real assholes), STICKS AND STONES and the CHIMPANZEES (?). The real highlight is Bill's opinion about SPITBOY and their fans, which I'm sure he will catch some shit about. I'm sure that's why he did it, and the results should be hilarious. -BRETT

(Bill Florio P.O. Box 1014 Yonkers, N.Y. 10704-1014)

HATE PAPER DOLLS #1 two-sheeter 256 and 1 32¢ stamp

Chuck U. Farley is back with a two-sheeter which has a great DEADGUY interview and his patented ramblings. Don't know if I agree with all of it but he makes a couple good points here. -DK

(Hate Paper Dolls P.O. Box 175 Colmar, PA 18915)

fanzine
reviews

HEARTATTACK #3 8½ x 11 56 pgs. \$1.00

Kent and crew have another issue out. No interviews this time, but a really lengthy letter section that has me going, "Do people have lives?". Good for what it's worth, information. There's alot of European records here that I'm interested in hearing. -DK

(HEARTATTACK P.O. Box 848 Goleta, CA 93116)

HEAVY ROTATION #4

\$2.00

Besides being in a band, doing a huge record distribution, adn trying to get a record store off the ground Bob Suren also does a 'zine. It's not your typical fanzine either, no pictures or band interviews, but it does have plenty of record reviews and some humorous opinions about Richard Gere, picking up hitchhikers, and the death of the demo among other things. -BRETT

(Bob Suren 3421 SE Micanopy Terr. Stuart, FL 34997)

HELLBENDER issue sex, sex, sex 8½ x 11 24 pgs. \$1.00

This 'zine has plenty of reviews which is great but the rest is lacking. Not even "interviews" with WARZONE and SPLIT LIP. (You should not put bands names' on the cover if there really isn't a worthwhile piece on them!) O.K. in general. -DK

(Jason Horton P.O. Box 547 Vails Gate, N.Y. 12584)

I CAN BEAT MOST PEOPLE UP newsletter

This is a two pager (not a one-pager!) that contains mostly record and show reviews and they are really good too. This guy has an excellent sense of humor, is really good at reviewing records, and likes the CRO-MAGS. What more do you need? This can beat up most one-pagers! -BRETT

(T. Burke Jr. 361 Hillman Ave. Staten Island, NY 10314)

IN-EFFECT #4 8½ x 11

\$2.00

I can't even tell you how surprised I was to find this. I think the last issue came out in 1989 and I always kind of liked it because Chris writes good show reviews and he did interview SUPERTOUCHE in #3. This new issue has LEEWAY, CROWN OF THORNS, COLD FRONT and NO REDEEMING SOCIAL VALUE plus record and trademark show reviews as well as the very distinctive In Effect art work. -BRETT

(Chris Effect 119-16 8th Avenue College Point, NY 11356)

INSIDE FRONT #5

The cover says "all facts, no bullshit" and that is exactly the case. This half-sized 'zine is literally all info, it's like one long world-wide scene report. I think I get more useful information out of this one 'zine then I've gained from MRR in the last year. -BRETT

Kinda strange how this one is put together, though it's chock full of information and that's what's important. There are psudo-interviews with STRIFE, Josh/ENDLESS FIGHT RECORDS, ADEL 156, Tony Erba (ex-FACE VALUE) plus more stuff. Definitely A+ -DK

(Inland Empire Prod. 2695 Rangewood Dr. Atlanta, GA 30345)

INDECISION #5 8½ x 11 56 pgs. \$2.00

Wow, this is Dave Mandell's last issue and boy does he sound down in the dumps! Interviews with GUILT, SICK OF IT ALL and INTEGRITY (all with are very good), no reviews but lots of band photos. A virtual photo 'zine! Sad to see this one go. -DK

Bring the flowers, it's the last Indecision. Interviews with SICK OF IT ALL, INTEGRITY and GUILT. Dave's few personal thoughts seem depressed, but I'm the one who is really sad. Another good 'zine down in flames. I won't be able to bug him about when the next one is coming out now. It was good while it lasted and look out for Dave's new project, Indecision Records (COLLATERAL DAMAGE review). -BRETT

(Indecision P.O. Box 5781 Huntington Beach, CA 92615)

JAPANKORE #4 Newspaper style 8 pgs. .29¢ stamp

Finally, something I can relate to, a 'zine about Japanese bands and records. Done in the Slug And Lettuce style, JAPANKORE does a pretty competent job of cover the latest releases of Japanese bands. Also, some articles and video reviews (of Japan/Asian films). I dig it and any one who wants to know more about these bands should pick this up. -DK

(P.O. Box 8511 Warwick, RI 02888)

ME FIRST #4

Half-sized "personal" 'zine out of Canada that includes a few interesting things to read like interviews with people about the southern Ontario scene. Also, includes CHOKEHOLD lyrics (Yuck, metal). -BRETT

(2 Bloor St. W ste 100 Box 477 Toronto, ON M4W 3E2 CANADA)

MONKEYWRENCH #3 kinda weird sized 64 pgs. \$2.00

Pretty good looking cut and paste job with a good clean layout. One interview with HALF MAN, many record, show and fanzine reviews. The centerpiece of this 'zine is articles entitled "Drug Legalization From A Straight-Edge Perspective". Remind me to write about that one for #7. Other than that, a good read. -DK

(Monkeywrench Fanzine 17 Princeton St. Holyoke, MA 01040)

No.2 #2 8½ x 11 44 pgs. \$1.00

There has been a influx of free newsprint fanzines lately (especially in N.Y.C.). No. 2 is a plain no-frills music 'zine that dulls the eyes after awhile by it's bland look. Could have used some pictures. There are quite a few reviews plus very short interviews with GARDEN VARIETY, CUB, GOD HEAD SILO and more. -DK

#2 #3 (same format as above)

Better than issue #2 but the layout is still a bit weird. Interviews with GAS HUFFER, TUSCADERO, TRENCHMOUTH, reviews and odd stuff that someone like Bill Florio could relate to. The "It's Not Illegal If You Do It To Tourists" piece was a howl, get this just for that! -DK

(Keith Werwa 512 E. 5th St. Apt. 2-4 N.Y., N.Y. 10009)

fanzine reviews

NO LABELS #1 weird size 52 pgs. \$1.00

This is put out by a couple of guys which I can tell by their writings and stuff that they are kinda new the hardcore scene. Nothing wrong with that, they put out a pretty decent first issue. Interviews with INTO ANOTHER, MOUTHPIECE, DIE 116, SHIFT and a pretty funny one with RAY CAPPO. The usual reviews and photos round this one out. I like to see these guys keep it up! -DK

Pretty good first issue for this 'zine from NYC. It has a really good interview with Tim of MOUTHPIECE plus ones with Ray Cappo, INTO ANOTHER and DIE 116. Some record and show reviews round this this out and I hope issue #2 sees the light of day, because we all know the second one is the hardest. -BRETT

(1148 5th Ave. #7D New York, N.Y. 10128)

PHYTE #? \$1.00

Slightly above average "personal" zine with lots of intelligent opinions and some comments for STRIFE and Victory records too. -BRETT

(Mike 448B Calhoun St. Atlanta, GA 30318)

PUNK PLANET #3 8½ x 11 72 pgs. \$2.00

I hate to say this but Punk Planet looks more like MRR than MRR does. That doesn't diminish the fact that I will continue to read this because it's pretty informative. Interviews with: JAWBREAKER, BLANKS 77, DEFIANCE and PROPAGANDHI plus the usual reviews, columns etc... Not bad. -DK

PUNK PLANET #4 (same format as #3)

The latest issue of PUNK PLANET is more concise than the last three. Good interviews with John Yates/Allied Recordings and Brett Guerwitz/Epitaph Records (who sets the record straight but I still have some questions) plus the usual reviews and other stuff you have come to expect from PP. Best issue yet. -DK

(Punk Planet P.O. Box 1711 Hoboken, N.J. 07030-9998)

RATIONAL INQUIRER #1 8½ x 11 32 pgs. \$1.00

A pretty dull newsprint fanzine that will be covering the Florida scene. Maybe I should judge it by the first issue but it has that sterile computer look that makes me gag. Interviews with: SPLAT and CEREAL, poetry, reviews and not much else. -DK

RATIONAL INQUIRER #2 (same format as above)

Much improved from the last issue. Looks alot better and with some fine tuning, RATIONAL INQUIRER will definitely be a player in the 'zine world. Interviews with PINK LINCOLNS, SAM BLACK CHURCH, JAWBREAKER, TRANSITION, GIFT (Jerry A.'s new band) and more. Plus the usual record, show and fanzine reviews with some articles thrown in for good measure. Worth supporting. -DK

(Rational Inquirer 2050 W. 56th St. Ste 32-221 Hialeah, FL 33016)

SOIL LIP #2 8½ x 11 48 pgs. \$1.50

Alot of great ideas go into SOIL LIP, it's just that they need to clean up the layout. Interviews with UNIVERSAL ORDER OF ARMAGEDDON and People Against Rape and some reviews. Articles on silk-screening, being gay and contibutions round it out. -DK

(SOIL LIP P.O. Box 442 Ladson, SC 29456)

SOUND VIEWS #31 8½ x 11 32 pgs. \$2.00

For the last two years I was picking this 'zine up at See Hear (because in N.Y.C. it's free) and always bad-mouthing it. I thought it was too journalistic. Anyway, after meeting Lee Greenwood, I found a healthy respect for him and Sound Views. This issue has interviews with DEADGUY, MADBALL, THEY MIGHT BE GIANTS, MATTHEW SHIPP and PILLBOX. Along with the usual reviews and stuff, there is a great tribute to the late Chuck Valle. I'm going to look at this fanzine a little differently from now on. -DK

Another issue of Sound Views is out. ALTERCATE THE SENSES, THE WIVES, DIE 116, THE MURDER JUNKIES, BILE and more. Great letters and a right-fucking-on editor's column! Get. -DK

(Sound Views 96 Henry Street Suite 5W Brooklyn, N.Y. 11201-1713)

SLUG AND LETTUCE #37 newspaper size .52¢ stamp

Christine doesn't let up. Every couple of months, you can usually expect a new issue to come out. Great resource of punk and hardcore stuff. Reviews and classifieds out the wazoo! Plus those in depth thoughts that come from Christine's mind. Worth it. -DK

(P.O. Box 2067 Peter Stuy. Sta. N.Y., N.Y. 10009-8914)

TRUSTKILL #3 8½ x 11 56 pgs. \$3.00

Josh is back with other issue of his fanzine Trustkill. The layout and overall design is better than ever. Interviews with DOC HOPPER and SNAPCASE, many photos, reviews and some thoughts. Definitely worth the three bucks. Good job, Josh. -DK

(Trustkill 23 Farm Edge Lane Tinton Falls, N.J. 07724)

VIGILANCE/MOO COW #3/#13 newsprint 4 pgs. stamp

Basically a tipsheet on the New England scene. Many reviews. Great for the information. -DK

(Vigilance Records P.O. Box 4021 Attleboro, MA 02703)

WARFEAR #4 8½ x 11 40 pgs. \$1.50

Crust but cool. The one thing I really liked about this Pittsburgh 'zine was the layout. Mostly cut and paste, and very orderly. Lots of reading here with interviews of SOCIAL OUTCAST, MILLIONS OF DEAD COPS, WARPATH (the editor's band) plus the usual PC stuff. Also, tons of reviews. A good 'zine throughout. -DK

(P.O. Box 405 Monroeville, PA 15146)

WORDS OF HONOR #1 8½ x 11 30 pgs. \$1.00

I have to say these guys have the heart but need alot more content in their fanzine. Interviews with AVAIL, SHIFT and BOUNCING SOULS (which really aren't interviews but a handful of questions to each band). My advice is cut down on the half page ads and clutter and beef up the written word. -DK

(Bryan Poerner 723 Princeton Rd. Lanoka Harbor, N.J. 08734)

fanzine reviews

assfactor 4

LIFE OF TEN THUMBS
STARTS-BUILDS-GROWS
NO MATTER WHAT THE REASON
IT RAGES ON; THE BATTLE
OF WILL, NEED, LOVE, + HATE
NO ONE CAN TELL ME ANYTHING
CAUSE WE HEAR IT ALL THE TIME
IF THERE'S NOTHING TO SIT ON
THEN I WON'T SIT DOWN FUCK
THIS SHIT + TOWN
YOU CANT MOONWALK IN CLEATS
NOR MAKE CHICKEN SALAD FROM
CHICKEN SHIT.

DONT FALL IN LOVE WITH A DRUMMER
OR WHY DO YOU THINK THEY CALL IT DOPE?

THERE'S NO WAY OF CONTROLLING
UP IN THE AIR SEMI CIRCLES REVOLVING
I WANT OUT NO ONE BEHIND ME
IN A RACE THAT BUNDS ME
KICKED IN THE CROTCH BY TRUST
THAT DEFILES ME I WANT OUT
LOOK INSIDE WITH THIS SANDPAPER
ON THE EMBEDDING OF HATRED AND
ANGER I WANT OUT LEIGH
THIS HAS ALL BEEN SO UNREAL
JUST THINKING I COULD DESCRIBE
HOW I FEEL ON MY TIP TOES AND
I SEE SO MUCH THAT LOOKS SO
GOOD BUT HARD TO TOUCH COLD BEER
IN MY MOUTH AND TEARS IN MY
EYES 1,000,000 CIGARETTE BUTTS
LYING BY MY SIDE RUNNING ON
EMPTY FOR SAKE OF SHALLOW FUMES
THAT KEEP ME LOCKED IN TIME INSIDE
MY ROOM NOW I'M LEFT ALONE IN
THIS TOWN SETTING CAFFIENE RECORDS
AT THE WAFFLE HOUSE.

I bought the first ASSFACTOR 4 seven inch when it came out on a "well, I have to buy a record today" mood. I really liked it but didn't listen to again for a long time. It wasn't until "Smoked Out" was released that I put both on a cassette and listened to it a billion times. I must say I didn't know what to expect of them. They turned out to be the nicest bunch of guys I met all year. We all sat down for a coversation on August 10th 1994 after their set at Jon Hiltz's. (I must say that I suck at interviews and made the mistake of transcribing this four months after the fact. Guys, if I fucked up with the quotes, don't sue me. -DK)



assfactor 4

HW: So who are you and what do you play?

ALEX: I play drums.

ERIC: I play guitar.

JAY: I play bass.

KEVIN: I play guitar.

HW: How long have you guys been together as a band?

E: Two years in September.

HW: (Already I'm stumped for questions, that's how much I suck at interviews) We're going to let our special guest star, Drew, take care of some of the questions.

DREW: Do you feel that you are successful that you are getting good labels to put out your records? Because most bands put their records out by themselves sometimes.

ERIC: Adam, who does Reprecusion, hadn't even started the label when he planned to do a record with Jay and Alex. There was talk that he was going to do some sort of live thing. Eventually, as many of the incarnations that evolved into ASSFACTOR 4...his label and our band kinda evolved at the same time.

JAY: It was that we had planned to do something with him for a while and then the Old Glory thing..

HW: How did the Old Glory thing come together?

JAY: He wrote us and asked us. We had met him before. We got a letter in February and just asked us. We came up here and recorded.

HW: What possessed you guys to make like a eight song 7"? It hasn't been done in so long...

JAY: It's got nine! Well, we recorded...for like our friend Chris who is going to do a box set, we still might be doing it. We were going to record for one side of that and a full seven-inch. We thought our songs were longer...and there's a song for a comp Kent was doing. So we had 10 songs all together. After we recorded it all, we timed it so that nine could fit on the seven-inch. Have to pay Kevin for what we recorded for Chris but it just worked out that way.

ERIC: It would seem a waste to to put only six or seven minutes worth of music on something that could hold up to twelve or whatever. It's almost exactly 12 minutes worth of music.

JAY: Twelve minutes and three seconds...

ERIC: We love it when we get a record that has alot of music on it. I think for us that's our favorite format, for hardcore records.

HW: Are you guys going to do an Lp or at least a split Lp with somebody?

ERIC: We'd want to do an album next before anything else.

ALEX: That DROP DEAD Lp!

JAY: There are alot of bands that put out 12"s with like 15 minutes of music, total like wasted vinyl. I'm not saying everybody has to cram in as much as they can but it's kind of a rip-off sorta.

HW: Well, by looking at you guys, I kind of see...Are you guys all tattoo-free and pircing-free?

KEVIN: I have some tattoos. I have this cheesy asian dragon I got on my leg when I was 18. I have Max from Where The Wild Things Are on my back.

HW: What do you guys think about that in general? Do you think it's all gotten out of hand?

JAY: Pircings! In Berekley, to be homeless, you have to have an AVAIL patch and tons of pircings. I don't know man, but you like have to have that to live there. Pircings all over. So we rebeled against that, we de-pirced ourselves.

ERIC: I don't think we have a collective opinion about that. We just don't have them. Kevin pirced his nose last summer when we where on tour and it hurt...

HW: Speaking of Berekley, I'm going to ask the question I was told to ask. About the Walgreens incident, which is supposively going to be national news by the time this is all done. So what actually happened?

ERIC: I'll start it. About two blocks from Gilman St., there is a Walgreens drugstore. We met a security guard out front. Jay and I were in there with another band (?) from Minniesota. We're in there getting drinks and stuff and on the way out, I guess I saw a gun in someone's hand and a skimask. Kinda of blurred what I saw. Kinda confused and there was alot of yelling going on and looked over at Jay, and they were in his face. I could tell you weren't joking around, it was some thing serious. So I lay down and these guys were yelling that they were going to kill everybody in there. So we take our money out and we are laying on our stomachs.



PHOTO: CRIS PISS

HW: How much money did you have?

ERIC: I layout about \$40 dollars.

JAY: I looked up and saw a guy with a ski mask and a sawed-off shotgun, they were just screaming like the whole time. I just hit the floor. They said they would kill everybody if the police came. They introduced themselves with like these generic rap names. I think, I don't even think I saw this but I think I saw the guy put the gun to the security guard's head, but that just might be my imagination. They were saying we don't have nothing to live for, we'll kill anybody. We heard somebody yelling, "Smoke that bitch". Yelled it like six or seven times, commanding someone to kill this woman. I guess it was a woman. For some reason they didn't do it and about ten seconds later, they got spooked and started saying, "Let's get out of here!". They ran out and we layed there like scared to death. We looked up and the security guard was up walking around and asking us if we are O.K. He was cursing under his breath, he was pissed off. We slowly got up...



PHOTO: CRIS PISS

HW (BRETT): Did they take any money?

JAY: They took \$20 dollars from some lady and they took off. The way the people reacted though. There was this guy laying to the right of me, I got up and the guy looks at me while I'm picking up my money off the floor and says, "Excuse me, but do you like have \$2 I could borrow, because my wife's going to be really pissed if I don't bring back this Hagan-Daz yogurt for her." I just look at him, grab some money out of my pocket and just hand it to him and was just shocked. This other woman put her stuff on the counter waiting to be helped, but like three employees like quit right there. They're like, "Fuck this!" To top it off, they charged me for this goddamned Pepsi. That made me mad. We get back to Gilman and it's even worse. This guy was joking around, pretending like (putting him finger like a gun to the back of his head) "Freeze! Bang!" I was like that's not funny.

Also out front, I was sitting with these guys who saw the guys running out who were apparently waving the guns around the parking lot and shit like that. Some person (at Gilman) set off like M-80's or fireworks, the kind that just pop off. I heard like a string of them go off and was like "Jesus Christ!" I ran inside and said, "What the fuck is wrong with this place!". We played about 45 minutes afterward and it was more freaky because I kept replaying the thing in my head.

HW: So are you guys going to write a song about this?

ERIC: Probably not. We were just freaked out for a few days.

HW: I mean I could take you to my Walgreens and you won't have flashbacks or anything?

JAY: I haven't been in one yet.

ERIC: I try not to be out in these towns I don't know at night.

HW (BRETT): Doesn't that make you want to go out and get a gun?

JAY: Hell no. We just got out of Berekley and it was just a freaky night. I mean that shit could happen in Columbia. I told my mom, It just freaked me out.

HW (BRETT): I like San Francisco, but Oakland is another story all together. I'll stay in SF with the Yuppies, I don't like Oakland at all.

JAY: Yuppies? All the yuppies in San Francisco have like mohawks. The whole area's like everybody's a punk or a hippie. I was looking for some trace of normalacy like a guy in a business suit.

HW: A couple people we know have like computer jobs like \$700 a week. Drew, you get the next question.

HW (DREW): How do you feel you fit in with the Southern punk rock scene?

ALEX: As far as I can tell, we fit in because like Carolina-core...which I might really appreciate since we have been on this tour. Between North and South Carolina, there's friends before like...I think we fit in because we have paid our dues to scene.

ERIC: Most of the people doing punk and hardcore in the Carolinas we are friends with and we have known for a long time, so it's just like friends evolving and doing different bands. It doesn't feel any different than anything else we have done.

ALEX: I never thought about us fitting in or not fitting in.

ERIC: One of the things about me, about the Southern scene or whatever is that there's a hodge-podge of different things there. It's so small that everybody kinda realize on each other even though there is totally different stuff going on. It's so small that people really have to struggle to have something there.

HW: I was think of something before that we could do like I'll say a band and you say something about them; like or dislike them, etc..

JAY: Word association?

HW: Nah, just talk about them.

HW (BRETT): CRO-MAGS.

JAY: Hell yeah! "Age Of Ouarell" with the original insert.

ERIC: We listened to that album like twice on tour.

JAY: "World Peace can't be done, it just can't exist."

HW (BRETT): Great. That is what I like to hear. (Laughter)

HW: I was thinking more contemporaries, LOS CRUDOS?

ERIC and JAY: Awesome.

HW: ANTIOCH ARROW.

JAY: First 12" cool. Second 12" noise. What's going on with youse?

ERIC: I liked them live.

HW: You mentioned something about "Star" something before?

JAY: Star-core man!

ERIC: I think we can take our shots at Star-core. Jay's already hit on the AVAIL patch syndrome right now.

HW (BRETT): Which has been noticed by other people so it must have some validity.

JAY: It must be a real triumphant strand in hardcore because you have to be really happy to wear an AVAIL patch.

HW (BRETT): Well, you had flight jackets at one time and now you got AVAIL patches!

ERIC: Not so much on the East coast but on the West coast there's a thing called Star-core. Everyone has stars everywhere. Tight shirts and stars.

HW (BRETT): And silver pants?

ERIC: I didn't see any silver pants...

HW (BRETT): We were witness to a pair of silver pants, that's all I got to say.

JAY: There's stars on everything: Vans, celings, shirts, pants, seats of pants, bookbags. Also, we brought like extra-large shirts with us, and people were like, "You don't have anything medium, do you?" "I was like medium?"

HW: Shit, we made like double extra larges. Come on man! (Laughter) They shrink and you have to be comfortable.

JAY: Hey, if the skins can't wear them, who can? Not the kids.

HW (BRETT): BIKINI KILL.

JAY: (gives a raspberry)

HW: Don't like BIKINI KILL

ERIC: I only like one song.

JAY: The stories I hear, but I can't say that they are true.

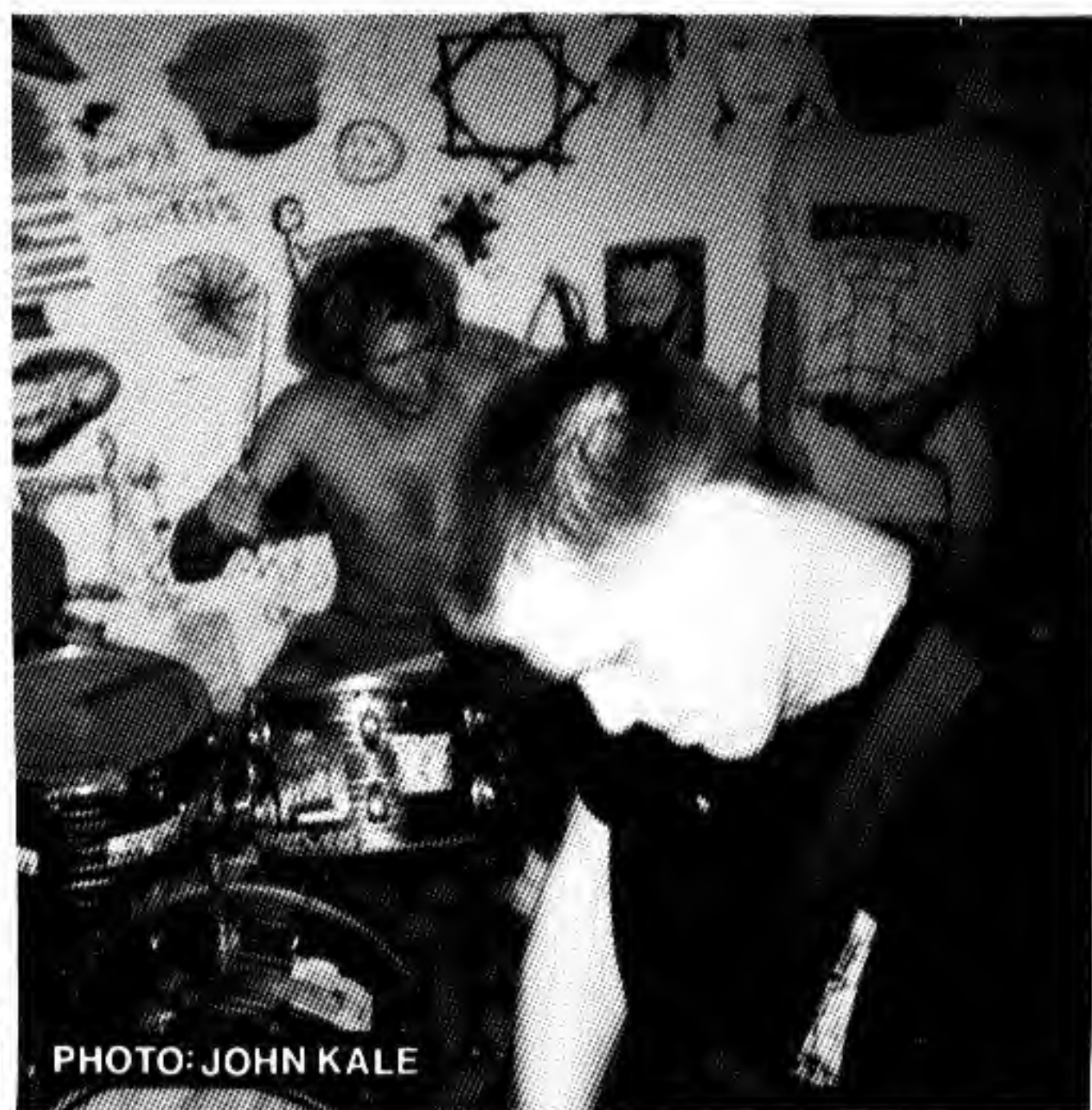


PHOTO: JOHN KALE

ALEX: I'm not really into alot of what I heard about them, or their doctine whatever, but I think they are interesting as maybe a novelty.

HW: Brett doesn't like the fact that I love BIKINI KILL.

HW (BRETT): How could you listen to that band?!

JAY: I heard one of their records and I didn't like it.

HW: I think they are just like bare bones/roots punk. Now they have like total attitudes and everything, really stupid but you just get down to music wise, they are good.

JAY: Their singer was in MS. (a woman's magazine)

ERIC: The last issue I saw of MS. was like "Fifty Ways To Be A Feminist".

JAY: Like the song "Fifty Ways To Leave Your Lover".

HW: Have you guys seen YOUTH BRIGADE when they played?

ERIC: I haven't heard any of the new stuff, I don't think any of us heard it.

JAY: It's awesome that they are wearing like masks.

ERIC: That record cover is like hilarious.

HW (BRETT): It's a good record too.

JAY: Is it really?

HW (BRETT): Sure.

JAY: Sound And Fury. That's all I can say. What was that...THE BRIGADE...

HW: That was horrible.

assfactor 4

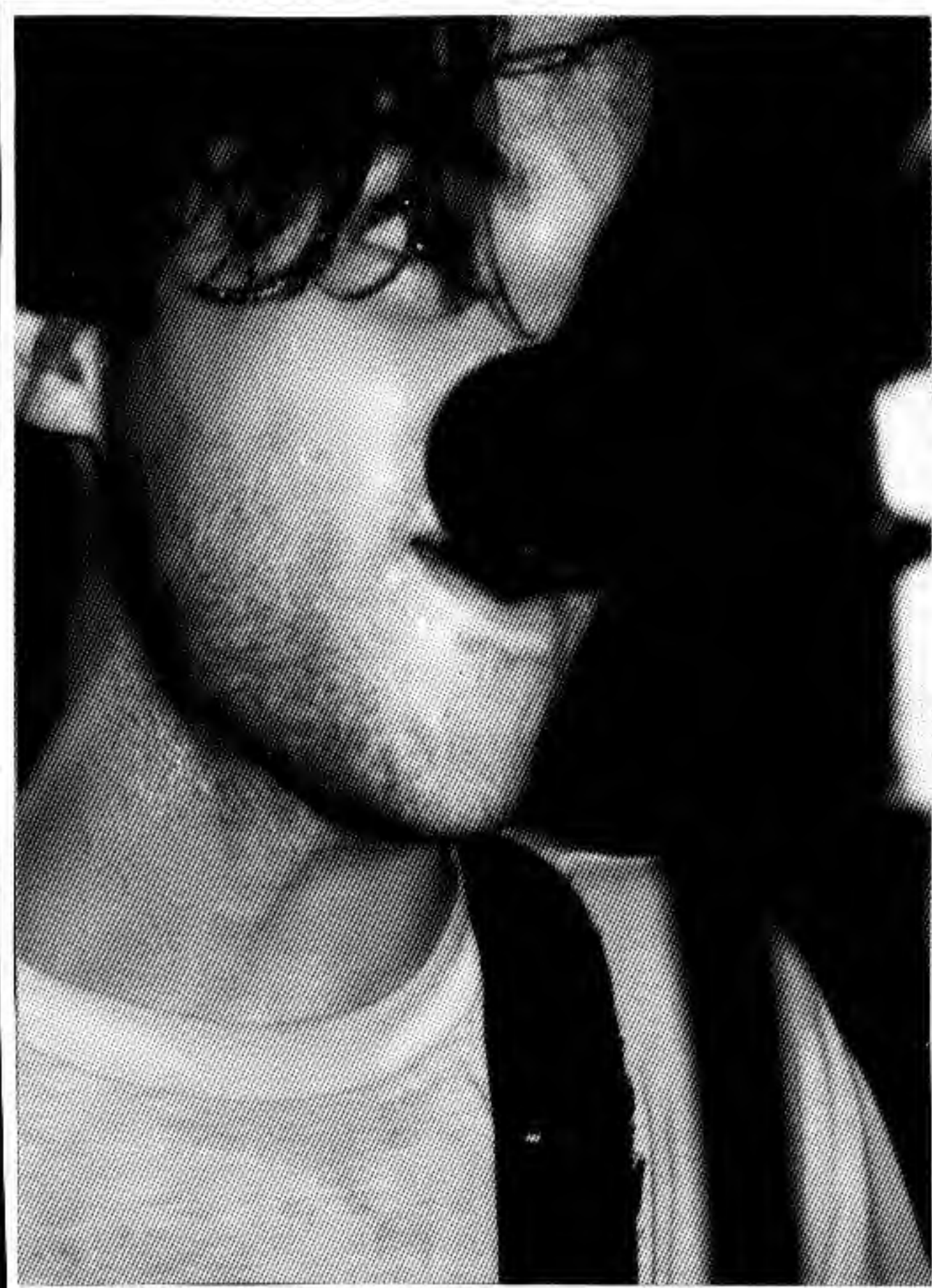


PHOTO: CRIS PISS

JAY: Hey, I bought the "Dividing Line". Jesus! That sucked!

HW: What do you guys think of SPITBOY?

JAY: I'm not too familiar with them.

ALEX: I like them alot.

ERIC: I have mixed opinions. I like the music but not the vocals.

HW: So what are you guys saying? Are you anti-girl or something? (laughter)

JAY: Basically, yes. I can say I like them.

(A short discussion evolves about the band LYNC that played during this interview. Much laughter.)

HW: O.K. We have to do a record question. What the rarest record each of you guys own?

HW (BRETT): If you collect records...

ALEX: I don't know if it's rare but I have STIKKY's "Cuddle" 7".

HW: It's rare in a sense.

ALEX: LAST OPTION 7"

HW: That's pretty rare too. Alot of straight-edge kids will probably pay alot of money for it.

ERIC: I guess the rarest record in my collection is probably MINOR THREAT's "In My Eyes" 7" test pressing.

HW: Oooo...sweet.

JAY: I have an IRON CROSS 7", and first and second pressing of MISSION IMPOSSIBLE split.

HW: So we can say you guys like old hardcore then.

JAY: Do we ever. I have "Screams From The Gutter" (Raw Power classic), do you?

HW: Yeah.

KEVIN: I don't know if the NO FOR AN ANSWER 7" is rare, but I have that.

JAY: But it's great.

KEVIN: It's awesome.

HW: Shit, what else can we ask...Drew, do you have any more questions?

DREW: Do you avoid political issues in your lyrics?

JAY: No, not intentionally.

ERIC: Somebody take this one please.

JAY: Kevin, you take this one.

KEVIN: Well, I don't know. I think we are all interested in stuff like that, but we are more interested in like the musical aspect of things. I think every now and then some sort of issue or whatever you might poke through with lyrics. It's whatever each of us writes, we all write lyrics and stuff. It depends. It's more personal than trying to be some arcane emo thing.

ERIC: I think some of our lyrics are political in a personal way but are not about any particular issue.

KEVIN: We not an "issue" band.

HW (BRETT) What are some of the more interesting bands that you guys have played with?

JAY: On tour?

HW (BRETT): Anytime. WARZONE? Have any WARZONE stories?

JAY: V.B.F.!

ALEX: We played with the Vaginal Blood Farts. In Lubbock, Texas.

JAY: And that was interesting.

ERIC: Nice people but that's a weird name.

JAY: We played with a number of good bands.

ALAN: Really good bands. ANIMAL FARM from Milwaukee.

HW (BRETT): I'm thinking of CHICKEN FARM.

HW: Oh don't! Please!

HW (BRETT): No that's CHICKEN HEAD!

HW: CHICKEN HEAD, CHICKEN FARM...

JAY: MOHINDER was awesome. PORTRAITS OF PAST.

HW: Their record's pretty good.

JAY: They were really good live to play with. FRACTURE. FRANKLIN! We were supposed to play with FRICTION, we were awesome that night. How were we that night Drew?

DREW: Awesome.

assfactor 4

JAY: Drew said that night we were horrible, embarrassingly bad.

(The band rattles off some bands which include EMBASSY and FLOODGATE)

HW: So you never played with WARZONE?

JAY: Nah.

KEVIN: Eric and I in our other band, UNHEARD, we played with SHELTER once.

HW: Any good SHELTER stories? We'd love to heard them.

JAY: There were pretty O.K., nice...

ALEX: I don't know, they are just doing their thing.

HW: Do you guys have a bunch of krishnas where you come from?

JAY: A temple...in Columbia?

ALEX: There was one.

JAY: Hell, I didn't even know it was there. We went somewhere...Berekley! That would be the place, you know. There's a copy shop called Krishna Copy run by the Krishnas.

HW: Oh Jesus!

JAY: Comes out on tofu paper.

HW (BRETT): Best place about that area is the record stores. After that, I just got sick of everybody asking, "Ya got any spare change?"

JAY: Somebody asked us for spare change for caviar.

ALEX: I'm a big fan of the masked gunman there.

HW (BRETT): I'd rather somebody rob me than, "Ya got any extra spare change?" (Laughter)

JAY: Especially someone with an AVAIL patch, man.

ERIC: So many people who begged for caviar where at our show somehow.

HW: Around here, like at ABC No Rio, people beg for change so that they can go buy beer. I can see if you are really destitute and you needed money for food or something.

JAY: Some guy in Santa Cruz had a sign, he wasn't in a punk band or anything, that said, "I need a beer." That was the sign.

ALEX: At least he was honest.

JAY: Yeah, but like Berekley was like, poser homeless.

HW (BRETT): Would you rather have people sit down at your shows or would like some pit action?

JAY: Is there an option for something in between? We played in Houston and we missed the Pitbull's Slamming Showcase.

ERIC: These guys just get up there and slam dance. I don't know if there was even a band.

ALAN: Stylistic moshing. They were giving classes.

ERIC: We are not into slam dancing or moshing or whatever but I don't think it's the band's job to baby-sit the audience. I think the audience can see what going on better than the band can. If the band can see it and they have control of people getting beat up, that's fine.

KEVIN: When you are on the stage, you can't see shit.

ERIC: I think people expect the band to stop playing but if you can't tell what's going on. If the audience want to beat each other up, they can do it. As long as they don't hit the band. (Laughter) Which almost happened in Lubbock, guys started slam dancing, someone hit the mike and almost hit Jay, which really pissed me off. I see that as assaulting the band or whatever. If we drive 3,000 miles from home to play for these people and they are going to hit us in the face, it's not worth doing it.

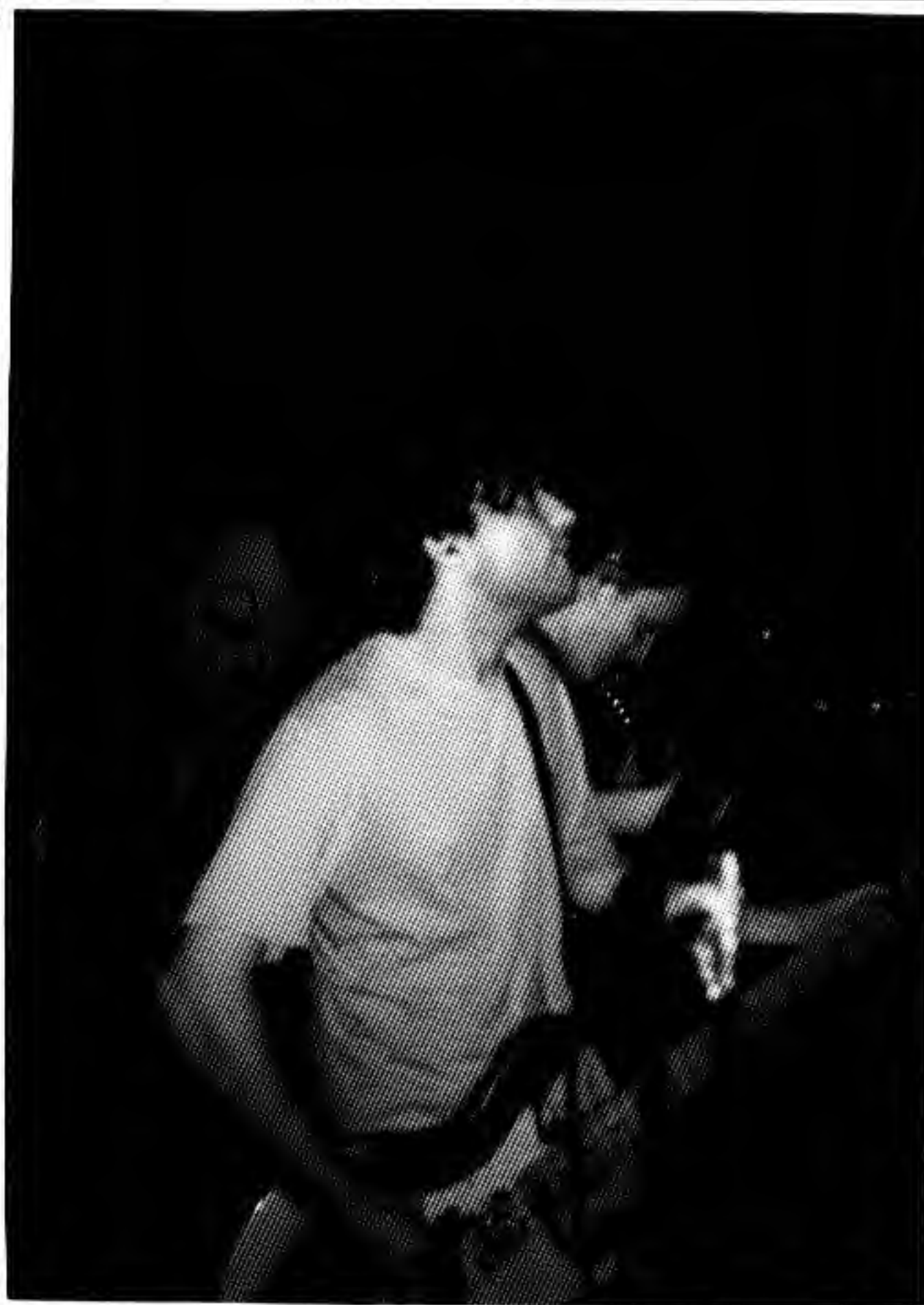


PHOTO: JOHN KALE

ALEX: Our old band played in like Winston-Salem, I got a mike in the forehead. It sucked!

HW: You have been on tour twice, how is it different from the last time?

ALEX: Not as many shows have fallen through.

JAY: Two shows fell through, nobody showed up in Ohio.

HW: Did the guy make any flyers? Maybe not.

JAY: Well, there were flyers, but the guy didn't even know how to get to the place. He was a nice guy, it just didn't work.

ALEX: Some people know who were are, but that's usually between five and ten people. We have been real fortunate.

JAY: We played with some good local bands, so we played between 20-30 people at every show. We played to like five people in Fort Worth, nine in Minniapolis, we just have been lucky this summer.

HW: Have you had any offers to play Europe yet?

HW (BRETT): You have to break up first.

JAY: People actually get offers to play that kind of thing?

HW: Yeah!

ALEX: SIDE BY SIDE got offered.

HW (BRETT): That's what I heard too.

ERIC: We were thinking of going to Europe next summer.

JAY: It's kinda scary, going about that sort of shit.

HW: If you get hooked up, go.

JAY: I wouldn't know who to go through, not having any like control over anything.

ALEX: We heard that ICONOCLAST already have enough money for their tickets home.

HW: You'll have it, probably won't have a problem. Basically, it's a free trip to Europe.

DREW: Has your record been distributed in Europe?

JAY: I don't know. Kevin takes care of that end, he took some over. It would be first, weird to go to Europe. Second, the language barrier.

ERIC: We were talking to someone on the phone who shall remain nameless. She was in a band that was going on tour. She said, "Yeah, I'm going to Europe". I'm like yeah, whatever, "I never been to Europe". She's like, "Well, it's only for two weeks". I'm thinking, "Yeah only for TWO weeks". Then she said, "You know, I can't imagine anyone from the south going to Europe". I was saying that I can only imagine people from this cultural plateau of Berekley going. I think that the only way you can get to Europe is to live in Berekley.

HW: Charles, do you have a question?

CHARLES: I have a question, what the fuck is with your name? It's not meant to be a harsh question. Like my dad saw the flyer for the show and he was like, "What the hell is ASSFACTOR 4?"

JAY: Last year, we played in Indianapolis. The guy misunderstood when I talked to him on the phone, "ASS-FACTOR 4? What's up with that? Making fun of INSPECTOR 12?!" (Laughter) Like we started a band with the whole theme to make fun of INSPECTOR 12.

ALEX: The name is...before we could even think of a name, we had four songs, one of them didn't have any lyrics and it was called ASSFACTOR 4. The song was basically about being confused and everyone doesn't know more than everyone else. People I think are generally scared. It was between that and SHITTING BRICKS.

JAY: And here we are now.

CHARLES: This is what I thought. I figured you would have a story like your a four-piece and you all had this asshole factor in you. Like if you got into bad moods, you'd say, "Oh, his assfactor is ." I figure people have asshole factors. Like if you have a high asshole factor, I probably won't like you.

JAY: Right. We called Thomas an assfactor 7. We have used that term. I had this roommate in college, we were going to write a song called "Assfactor 7" but never did. He had magnets on our refrigerator saying, "I'm so horny even the crack of dawn looks good." And this thing like, "If I don't get laid soon, someone's going to get hurt."

CHARLES: See that's someone with a very large assfactor.

JAY: I was living in shithead central.

HW: I guess we can close this up. Have any last comments for the world?

CHARLES: For the world? Like more than twenty people are going to read this.

HW: Shut the fuck up, you fucking dick! Come over here so I can bitch-slap you.

JAY: You all fight all the time.

HW: We're from N.Y., what's your excuse.

HW (BRETT): Wasn't that in an interview?

HW: DOWNCAST.

JAY: Thank you for the interview very much. For a very slow response write (see address below).

HW: Where do they write for a fast response?

JAY: You won't get a fast response. (laughter)

ASSFACTOR 4 P.O. Box 50574 Cola, SC 29250



PHOTO: CRIS PISS

smoked out

show reviews

9-16-94 CRO-MAGS, Studio 1, Newark N.J.

The CRO-MAGS are the only band that can get me to go back to Newark, especially for \$13! Thanks to clever planning we didn't arrive until midnight, after most of the metal bands were done. We tried to bargain with the door man but he wouldn't budge, so we all had to pay the \$13, even after we heard some guy screaming about how his band only got paid \$7! Anyway it's the CRO-MAGS and I don't care. Much to my delight they had shirts with cartoon skinheads swinging clubs so naturally I bought one, for \$10. That's \$23 for about an hour of entertainment but I guess that's why I have a job. As expected, the place was pretty empty, except for a few straggling metalheads, but once the CRO-MAGS started it didn't matter much. They blasted through all of my favorite songs, including a new one, which isn't even too bad I guess. I don't know, most of the crowd wasn't too into it, but they still kicked ass. At one point, Joseph was pissed because "Some muthafucka said he gave me a good mikestand but this thing's busted. Yo fuck you!" So he threw the mikestand and hit me in the chest. It didn't hurt much, so it was cool, because then they started playing "It's The Limit" which has the best mosh part in any song ever written, so I went crazy. Hey, I don't mind getting hit in the chest with a mikestand every once in a while, as long as I don't get hurt, just because that's not something you see much anymore. I never got whacked with a mikestand at Hiltz's. Then again John Joseph has never been there. I'll have to change that. Back to the show. Last time they played Studio 1, they were much better, Joseph was sort of stingy with the mike this time, he didn't even let us shout "SKINHEAD!" at the end of "Hard Times". Oh well, I'll take the CRO-MAGS any day, anywhere, over any band, for any amount of money. Even if I didn't get home until 4:20 a.m. -BRETT

9-18-94 CRO-MAGS, WARZONE CBGB's, N.Y.C.

Now this was a show I was looking forward too. The CRO-MAGS at CB's, tons of skins, flight jackets, a huge pit, maybe a fight, who knows. But the place was sort of not crowded! What the fuck is wrong with you people? Are you crazy? This is the CRO-MAGS! You make me ashamed. First of all, I was sick as hell, but I went anyway (I can't miss "Don't Tread On Me"! :). I watched all of WARZONE, and in a way it was kind of depressing. The place was empty; it was Raybeez and five guys I never saw before. But you got to give 'ol Ray some credit. He sure has heart, he's still dedicating songs to run-away kids. They played three cover songs too! Ray definitely had the quote of the day: "We're gonna play an old song for y'all, but we probably won't do it as

good as the original band did." Talk about a vote of confidence. He also must have thrown about fifty dollars worth of those new Profile comps out into the "crowd". Anyway the CRO-MAGS kicked some major ass today. The set included a special guest appearance by MCA (Old School), from the BEASTIE BOYS, who played bass for a cover version of "Right Brigade". I guess John still loves them BAD BRAINS. As is their custom, they finished things up with "Hard Times" and this time everyone shouted "Skinhead" at the top of their lungs and it was fucking great. You know it must have been good if Dave even liked it. By this time I felt so sick I couldn't wait to get the hell out of that sweatbox, but it was worth it. -BRETT

9-24-94 THE QUEERS, AVAIL, RANCID The Wetlands, N.Y.C.

First of all, let me just say that this show was a complete and utter joke, an embarrassment. I was still sick from the previous week and I didn't really want to go but being the sucker that I am, I went anyway. I never really use the term "mall punks" anymore, but that is exactly what this show reminded me of. A bunch of dorks that I have never seen at any other show thinking that they are really punk. Of course, it was sold out and if I didn't get there early I never would have gotten in and I wish I didn't.

I figured since I paid \$6 I should at least watch AVAIL, since I used to like them before a bunch of dorks started pinning their patches all over themselves. Another mistake, they sucked. AVAIL's glory days are behind them, boy. It just goes to show that popularity can really ruin a band, it happens every time (well, almost every time). By this time, I was nearly passing out so I left, sorry RANCID, but I'm sure they were no good either. -BRETT

10-28-94 RESSURECTION, SHATTER, ONE NATURE Down Under Club, New Brunswick, N.J.

This was sort of a weird show. I think there is this thing going on in New Brunswick that I don't know about because I have never seen any of these kids at a show before. Anyway I never been to this place before and it seems pretty cool, not too bad a place to see a band you like. I didn't watch the first two bands but I did catch ONE NATURE who aren't too bad but they are trying real hard to be a SOULSIDE clone. SHATTER were the usual metal. RESSURECTION haven't played a show in a long time and judging by the response of the crowd, it seemed alot

of people were waiting to see them. They have a new song called "Chokehold" which is a pretty speedy number. Inside sources have revealed to me that the title is no coincidence and the lyrics are about the band by the same name. RESSURECTION also played my favorite cover song "On Your Own" which always makes us three people that know the lyrics quite happy because I get to shout "Peer pressure is always there/They may try to push you/A slave to the bottle/And you are shit out of luck!". It was a damned good time. The possible highlight of the evening was when I was outside and this kid wearing a RANCID shirt and an OFFSPRING ski hat comes up to me and Rob and asks us what is going on. Here's a paraphrased transcript of the exchange:

OFFSPRING kid: You dude's know what's going on here?

US: Yeah a show.

OFFSPRING kid: You know who's playing?

US: RESSURECTION.

OFFSPRING kid: Do you know anything about NINE INCH NAILS?

US: ??????????????????????

OFFSPRING kid: I hear they're doing an interview in a warehouse or something around here.

US: Nope, not here. Why don't you come in and see

RESSURECTION you can crowd surf like on MTV!

OFFSPRING kid: Nah, I've got to find NINE INCH NAILS.

Go figure. -BRETT

11-5-94 CRO-MAGS The Trocadero, Philadelphia

After all these years I still have never gone to a show in Philly, now I know why I have been avoiding it. Philly highways are even more poorly labeled than those in Jersey, thus we got totally lost and ended up driving through the WORST neighborhood I have ever seen (and I did go to school in Newark for four years). In some spots there were craters left where buildings used to be. I thought we somehow got teleported to Beirut. Finally, after two and a half hours, endless looking at maps, asking for directions and going the wrong way down a four lane street, we got to the place where the show was. We missed half of the CRO-MAGS set too. We walked in halfway through "Apocalypse Now", shit. We just caught "By Myself", "Sign Of The Times", "Don't Tread On Me", "Seekers Of The Truth", "Life Of My Own" and "Hard Times". The night wasn't a total loss because John did the flip into the crowd just like in the "We Gotta Know" video (which, not so coincidentally, is the song they opened with). To top off the totally crazy day we got to a Taco Bell that closes at 2:00 A.M. at 11:00P.M. but they were closed for some reason. Me, Geoff and this kid Carl got dropped off there so since the drive thru was still open, we waited on line and the dicks wouldn't take our order. Finally, we went up to the window and they served us. What a crazy day. -BRETT



11-6-94 SICK OF IT ALL, SHELTER, SNAPCASE City Gardens, Trenton, N.J.

You have to understand that I wouldn't have missed the CRO-MAGS show at the Wetlands unless something BIG was happening. That is precisely what we were waiting for. A very reliable source had revealed that after a short SHELTER set Walter was going to strap on his bass and they were going to rip out some YOT numbers. It has been 5 years and 302 days since I had last seen YOUTH OF TODAY, so of course I was psyched for this. Apparently word got out because this show was mobbed, (I heard people drove from as far away as Chicago) although I think alot of people had no clue as to what was going to happen. They just wanted to hear "Saranagati" or something. Or see SNAPCASE for that matter (I have no idea why). So anyhow after SHELTER played for about a half an hour Wally appeared, as planned. Ray said, "I have one thing to say to you, we're back!" and they went straight into "Flame Still Burns" and needless to say all the people that knew these songs went crazy and the kids who went for SHELTER were clueless. They also played "Take A Stand", "Make A Change", "Expectations" and "Break Down The Walls". Surprisingly they seemed tighter than I remember for some reason. Although they still pack a good solid live punch SICK OF IT ALL couldn't follow that up, and I think they were pissed that it went down in the first place. To their credit they did play some old ones including "It's Clobberin' Time", "The Deal" and "Pete's Sake", all which made me happy. I was quite saddened to see how many people didn't know the STRAIGHT AHEAD song they play, but what should I expect? -BRETT

Post Script: I have been hearing a few rumblings in the aftermath of this show, so I feel it is appropriate to comment in kind. First of all, the reason this YOT reunion was cool is simply this: Although word got out it was unannounced. It could have been a really hyped up, advertised event which would have done little more than pander to their egos. Also it was YOT's most solid and longest lasting line-up, no cheesy fill-ins. This scenario kept it what it was, four guys having fun playing their old songs. According to Ray he still believes in all the lyrics he wrote for YOT, so unless you hook him up to a polygraph machine (that's a lie detector you idiot) and prove he was lying you have to give him the benefit of the doubt. I didn't hear any complaints when a shit crust band like DIRT reforms after like 6 years so please blow it out your ass.

12/1/94 CRO-MAGS, MOUTHPIECE, CORNERSTONE The Boardwalk Cafe, Brewster, N.Y.

This was the first legitimate road trip I have taken in a while. Only about two and a half hours from home, and for the most part the club was pretty cool except for the stupid metal heads at the door who felt it necessary to yell at someone every now and again. EARTH CRISIS was supposed to play but they cancelled. Personally I think they suck but if they played then maybe more people would have showed up. Since they cancelled, CORNERSTONE got on the bill. This was cool because I liked their demo and they really didn't disappoint live. They pack a good youth crew punch, they have got it all down.

I'd like to be in a band that sounds like that. '88 style. MOUTHPIECE played the best set I have seen them do in a long while. Maybe it's because there weren't fifty kids jumping off their heads. They closed with "Open Up"; I was psyched. As for the CRO-MAGS what can I say about them that I haven't said already? I'm sure you are getting tired of hearing it but they were fucking awesome. I need to see the CRO-MAGS at least once a month or I start to go through withdrawal. I'm really starting to get into the one song they play off of "Alpha Omega" called "Apocalypse Now". It's kind of long, but you can mosh through the whole thing if you've got the stamina. I think I slipped a disk floor punching. And of course no show would be complete without a few assholes, but fuck them they can't ruin the CRO-MAGS for me. I don't know what I'm going to do when they eventually break up. I won't have much to look forward too. -BRETT

12/31/94 SNAPCASE, RESSURECTION, SHIFT, BLOODLET, NECTAR The Down Under, New Brunswick

I expected this show to be packed, but not as packed as it actually was. There must have been six hundred people in a club that can only fit about half that. As a result I spent most of the night upstairs and the only bands I watched were SHIFT and RESSURECTION. I enjoyed RESSURECTION's set as much as usual but unfortunately, it looks as if this may have been the last show they play in a long time (ever?). All in all this show was too crowded to really enjoy it. -BRETT

1/5/95 MURPHY'S LAW, MOUTHPIECE, SHADES APART, DEVOID OF FAITH, ONE NATURE Middlesex County College

I didn't catch ONE NATURE, ONE NATURE, SHADES APART or FARISIDE (who played after MURPHY'S LAW because they were late). DEVOID OF FAITH were really good, better than the other time I saw them at ABC No Rio. MOUTHPIECE played a short four song set (short one guitar player) to fill in because FARISIDE hadn't shown up yet and proceeded to totally rip the place up. They played one of the best sets I've seen them do. Tim really seemed happy because he had the biggest smile on his face while he was singing that I have ever seen. I had to miss part of their set because there was some violence in the hall between a couple of girls that I had to go and investigate, but I caught enough to make me happy. MURPHY'S LAW were better than they were at the Superbowl the night before, but I was so tired I almost passed out during "Care Bear". I hope they play around alot because their brand of NYHC is always great. They have a few new songs which I hope come out soon because they sounded really good live. -BRETT

1/14/95 Superbowl of hardcore #2000, Studio 1, Newark, N.J.

Not even a \$15 door price can stop me on my unending quest to see the CRO-MAGS play within driving distance. But before they played MURPHY'S LAW went on and they

were exceptionally good, opening with "Panty Raid" and ripping out some of my favorite NYHC songs like "Crucial Bar-B-Q", "Sit Home And Rot" and "Care Bear". I was a little disappointed that they didn't play "Cavity Creeps" but they were really good nonetheless. Jimmy always has some good things to say on stage and I've have to admit that after who-knows-how-many years of going to shows he's one of the most laid back and positive guys I've ever seen. By the time MURPHY'S LAW were done it was almost 2:00 a.m. and alot of the people left, but exhaustion is no excuse for missing the CRO-MAGS. They opened with the first four songs from "The Age Of Quarell", which always gets the crowd moving. It didn't end there either, after playing almost all of the rest of the album plus "Apocalypse Now" they took a short break and returned with "It's The Limit" which nearly sent me to the hospital with a collapsed lung. -BRETT

On August 10th, a show I was waiting for all year finally came to be at Jon Hiltz's. ASSFACTOR 4 was playing. Truthfully, I don't remember any of the other bands that played, didn't even watch them. ASSFACTOR 4 came out blazing, playing everything off both 7"s. Very energetic and a great bunch of guys to boot. Pushed all the way up to the front for this one and stayed until the last chord, so you know I liked it. See them at all costs.

ASSFACTOR 4 played in Paramus again on the 12th with some forgettable bands. Unfortunately, I was forced to watch all of them because the table I was selling records on was across from the stage. ASSFACTOR 4, while still incredible, weren't as potent as the show two days before.

My friend Leah asked me if I wanted to go to Maxwell's to check out this new band from England called ECHOBELLY. Being one with an ear for English pop bands, I said sure. Now I could have sworn (she denies saying it) that she said this band had ex-members of the SMITHS, but it turns out that ECHOBELLY is "friends" with MORISSEY. Well, that makes it even more pathetic that there was all those SMITHS fans in attendance. Anyway, ECHOBELLY were real good. The singer sounds like a cross between LULU and DUSTY SPRINGFIELD and the band plays some standard Brit-pop. The guitarist from CURVE is in the band though. It has ex-members of somebody...

After a month of absolutely NO shows to go to, Brett was bothering me to go with him to the upcoming CRO-MAGS show at CBGB's (Sept 17th). I was very hesitant from the beginning because I still think there is a stray death threat floating around and I'd like to live. Brett was like, "People don't even care anymore. Don't worry." Alright, I said. I never did see the CRO-MAGS and Brett and Geoff are constantly saying how great they are now. I was sketchy about it because I did hear those metal records! But what clinched it for me was that WARZONE was playing. This I had to see.



The day of the show Brett, Geoff, Corienne and I went down to CBGB's early because they said the line was real long at the last CRO-MAGS show. There was nobody there. So we went for pizza and on the way I ran into a very old friend who I haven't seen in a long time. (I would be bumping into old friends all day.) I went to look for some records and met up with them at the show a little later. At least this time, there was like six people on line. So I left them to look for more records.

I got back just in time for WARZONE. It was very strange. I must have seen WARZONE, in their heyday, about thirty times, and never once did I see people just stand there! With the exception of a couple of people, nobody moved. It is just Ray and four guys that I don't recognize backing him, but the old songs were played well. WARZONE has incorporated the cover songs from the "Old School To The New School" Lp, not for the best I'm afraid. I give Ray credit for trying to keep it together. He gave out alot of free records and posters and had good stuff to say, but I think the time has come to put this band to rest.

I went to pick up a couple of things during the next band's set and came back to get a spot for the CRO-MAGS set. The place started to get crowded. You could feel the energy of the old CBGB's kicking in. The light went off, some strange intro music was in the air and thus the CRO-MAGS took the stage. The place just exploded. People were diving off the walls, ceiling and the pipes. The band played like everything off "Age Of Quarell" and only one newer "metal" tune. John Joseph said "Mother-fucker" alot and they left as fast as they came on. Well, they did come back for an encore with MCA of the Beastie Boys on bass. They played a BAD BRAINS song and "Sign Of The Times" and it was definitely over.

I must admit, I really liked the CRO-MAGS. Never did see them before (was too scared) and I'm glad Brett talked me into it. As much as I hate to admit, I kinda got a kick out of seeing people come out of there with ripped shirts, bruises and bloody faces. A refreshing change from a Hiltz show.

September 24th everybody was going to the big RANCID, AVAIL and QUEERS show at the Wet Body (formerly the Wetlands) in N.Y.C., so I decided why not, might be fun. Charles told me to get there early because it was going to sell out. Boy he wasn't kidding. As I walked over the bridge across for the place I noticed to line was around the block. Luckily, Brett was near the front and I got a cut. Hah!!

The first big joke of the day was that they were searching people at the door for "weapons and markers". I shouldn't say people because they only searched the men. Oh great! Let's just pass our 9's and knives to our girlfriends. Well, that just prompted us to come up with the variation to the "coat rack girl", a subdivision called the "gun rack girl". Just for situations like this. Real smart, Wet Body. Duh.

We were supposed to get in for free, but the Epitaph list wasn't in just yet. NO RE-ENTRY! Fuck! This is the loudest and shittiest club in the city (no wait... Confidential). The place was overcrowded and uncomfortable. Just about everything was wrong with this situation.

The QUEERS went on first with an introduction about being drunk or something like that. They were uninteresting. AVAIL were O.K. It seems like alot of people who have liked them for along time are getting a little burnt out on them. They received a huge positive reaction. I don't really think RANCID are all that, but the place was going nuts over them. Is it really nessacary? I don't think so.

The truly amazing thing about everything was that there was people still lined up outside waiting to get into this show. They just wouldn't leave even though the band's set was almost over. Even though I didn't have that great a time, I did get to talk to a couple of people that I have been wanting to. Also, Charles, Andrew and I went out record shopping afterwards and it was fruitful. Made my whole day.

I remember Jason HOLESHOT telling me that they were playing on October 2nd with their new singer, so I made it a point to go. It was at a house/basement in New Brunswick, N.J. but wasn't that bad. It was only three bucks and there was alot of people. HOLESHOT played very well and I was excited to see them since I didn't since early this year. The new singer was pretty good, just needs a little more time. They also played a cover of "Red Tape" by the CIRCLE JERKS (Oh yeah!!!!) Fun. I didn't stick around for the rest though because I just wanted to go home.

November 17th I told Leah that ECHOBELLY was playing again at Maxwell's and would like to go if she was. ECHOBELLY was as good as the last time a couple months ago, and seemed like I was seeing a local band because of the intimacy. Actually, this was the first time I went to Maxwell's and wasn't bothered by the place. I hope that's not going to be a regular thing. Anyway, ECHOBELLY are a band worth seeing, especially if you like Brit-pop. They will probably be pushed like crazy by their label, so see them while they are still playing places of this size.

Can you believe that finally there was a Middlesex show on November 19th?! Shit, they even got the CRO-MAGS to play! Brett almost wet his pants. On top of that, the show was only \$5 and \$4 with a can of food! So why is it that the place was half-empty? Do you mean yo tell me that you guys went to see FOUR WALLS FALLING and EARTH CRISIS in Philly? Did you lose your minds? Anyway, we had fun. STRENGTH played first. They seem to be popular with the crowd and play some basic mosh core stuff, but well. POLICY OF THREE played next. Oh boy. Next. GRIEF are grind. A lot of people were there to see them. They weren't too bad, seemed to have it together. THE QUEERS suck O.K.

After a long wait (and a fight), THE CRO-MAGS took the stage, opened with "We Gotta Know" and the crowd went nuts. With the exception of that bad metal song, THE CRO-MAGS were pretty good tonight. Some guy kept jumping off the 9 foot high P.A. and after the third trip, he was ejected from the show. Penalty box for two songs!! I only counted one bloody nose and one ripped shirt, so the overall damage was low. Everyone seemed to have a good time.

A real good thing about this night is I got to talk to A.J. (guitarist with LEEWAY and played with THE CRO-MAGS). I was really good friends with him at one time and was glad to see that he is basically the same person I used to talk to at shows. Cool. Also, Middlesex started up a small cafe type thing. They had great vegetable pizza (with or without chesse) for only \$1.75 a slice! Makes me want to go back just for that. Went home with a good feeling this evening.

I swear the days crawled before the LOS CRUDOS show on the 26th of November. Charles underestimated the crowd a little. Wait! Did I just say a little? How about a lot!! Oh well, not his fault but about three hundred people showed up for this rare appearance of the great Chicago band. A few new bands played beforehand but from what I heard coming out of the room, I wasn't too interested. I watched DROP DEAD for like three minutes, not like I didn't like them, quite the opposite, that's just about 8 of their songs. Their singer called us all shit, which was great. LOS CRUDOS came on but no before we were treated to a "spoken word" piece by Scott of Bloodlink Records that had most people wishing that they were into guns. Thus, "standing room only" for LOS CRUDOS. Boy, they fucking kick ass. I think it's cool to say stuff between bands, and though most of it was very intelligent, Martin breaks up the momentum. LOS CRUDOS could be extremely scary if they would play like five songs in a row. Nonetheless, like I said they kick ass.

An extremely funny thing happened. My friend Noah hasn't really been to a show in like five years and when he started dancing he couldn't realize why people were like, "Stop! Why are you doing that?" You people are fucking lameos. You know next time I might just start dancing to shake your asses up. Hey, I might look goofy doing it, but I wanna have fun. Well, the show was alright, I just wish there was room to breathe.

RESURRECTION

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DEVOID OF FAITH

Originally, I wanted to interview COPOUT. The thing was they are impossible to get in touch with. I met Jim Mc Naughton through the mail when he ordered HARDWARE a couple of times. During that time, he had always sent me DEVOID OF FAITH material to review. Brett and I thought the tape were pretty decent and mentioned that if DEVOID come down to play in our area, we'd interview them. They did so we did. Or I did. Look I suck at interviewing bands, so after reading this and you come to the conclusion that you can interview a band better than me, please get in touch. HARDWARE needs you. DEVOID OF FAITH are a cool band and are worth your attention. Interview after their set at Middlesex County College sometime in January 1995.

HW: I never read any interviews with you so how about a generic band history?

JIM: May of '93 I was in a band called AFFIRMITIVE ACTION. We did our last show on Memorial Day of '93, broke up and I wanted to start a new band. More of the rougher hardcore realm. Another band from Albany had just broken up, INTENT, which Kevin and Nate played drums and guitar. Originally we started up as a three piece in May of '93. That's our generic beginnings story. And if that isn't generic enough...

KEVIN: Even before AFFIRMITIVE broke up we tried out a couple of times just to see if we could get something going. After they broke up, we started to practicing.

JIM: We had really weird illusions of having a band that sounded like DISCHARGE meets UNSANE. Didn't do it.

KEVIN: There was people outside when I was sitting in the parking lot that said we sounded like DISCHARGE. "Yeah, they sound like old DISCHARGE"

HW: So how about...Hmmm...Guys, I am really bad at this.

JIM: Is this going to be like that FAILURE FACE interview with really bad questions?

HW: Yeah. (laughter) So how was your road trip here?

KEVIN: Good. It was nice and smooth all the way down and we had good humor. It was a good drive.

JIM: Kevin kept talking about the guitarist from BLONDIE's penis that he saw one time. (Laughter) And our brake light kept going on, so we got a little scared.

HW: What did you listen to on the way here?

JIM: CHRIST ON PARADE, BLACK SABBATH, IRON MADIEN, 411... The Clancy Brothers

KEVIN: DURAN DURAN, B-52's, ASTEC CAMERA, O.M.D....stuff like that

JIM: No... and SACRILIDGE and that it's.

HW: Do you guys have one ideology in your lyrics?

KEVIN: I think that DEVOID OF FAITH came from an anti-religious perspective. At first it was going to be DEVOID, but we didn't want it to be too much of a rip-off of VOID from D.C. Jim came up with DEVOID OF FAITH. Basically, none of us are into organized religion or the way it controls people.

JIM: I just thought of DEVOID OF FAITH, like from institutional promises. Promises that come from institutions that come from our society instead of commitments that people generally make to each other. I write most of the lyrics, mostly about how dehumanization and oppression can happen so overtly. The basic ideology of the band is D.I.Y., punk-hardcore as much as you can.

KEVIN: Usually, we bring a sack of lyric sheets down to pass out to people who don't catch the lyrics. We want them to get some kind of message out of it.

HW: Most people don't really give a shit, when it comes right down to it.

JIM: A big shift from me at least from when I was in AFFIRMITIVE ACTION, who was "a bigger band", we were on a label with major label connections with bar codes and major distribution. Well, we got nowhere obviously.

KEVIN: I used to see their CDs for like sixteen bucks in Tower Records when we would come to N.Y.

JIM: Now I just put out records with people we know and trust. Who are our friends, that's just an important aspect for us to be active in a sense of community, instead of the typical idea of success that comes from culture.

KEVIN: There's also that frustration of not getting anything out and being together for a while.

JIM: It's just about doing it yourself.

HW: How's the old Albany scene up there? Is it still as big as it used to be?

KEVIN: The shows I used to go to in '85-'87, there was guaranteed 300 or more people at a show. That's also when they were getting a lot of big bands. BLACK FLAG was up there twice, D.R.I. and C.O.C. were there like three times.

JIM: That's when Sam Mc Pheeters used to be a tough guy.

HW: Any good Sam Mc Pheeters stories?

JIM: Yeah, I think I do!

KEVIN: He basically thought I was a prick back then.

JIM: I have a Mc Pheeters story. It'll start off with Steve Reddy, the Krishna guy. The time I was in the band AFFIRMITIVE ACTION...

KEVIN: He's here.

JIM: He's here? Maybe I spoke too soon. One time in AFFIRMITIVE ACTION, I sent a tape to him like in '86 or '87, we wanted to play in Albany. He was like, "You guys are too punk rock to play up here, you are not hardcore enough." So, O.K. whatever. I then ran into Sam Mc Pheeters at a GBH/DAG NASTY show at the Ritz years later, with his pull-over sweatshirt and his high top Nikes. Good Sam Mc Pheeters stories. When he was in the Steve Reddy gang, they used to have all these ideas of going up against the big sex punks in Albany, the Sid clones.



PHOTO: NOAMI FREEMAN

INTO THIS LIFE She was a resistor in this land of freedom and choice she was a survivor of the american holocaust she was hidden away because it was for her own good the only crime that she committed was the sin of being born into this life of being less than less could be of being told that you're a child yet you're a woman of fifty three. She wiped down the tables cleaned up the blood and puke picked up after the dissections of the people who never made it past these walls and the doctors would want to fuck her remind her through force of an outside world but she would not give her life away she only wanted to live.

KEVIN: Oh there was clashes all the time...the last BLACK FLAG show there, a bunch of skinheads came up from NYC. The sex punks were there. A fight ensued, the cops came...it was a great gig.

JIM: And Sam Mc Pheeters ran scared.

HW: What was that Troy-core thing all about?

KEVIN: "Long hair American pride!"

JIM: Actually, Troy-core went away for a while, because of the resurgence of a lot of do-it-yourself stuff over the years. Troy-core has developed into the fine thing that we know call BIOHAZARD.

KEVIN: Get as many tattoos and nipple rings as possible.

JIM: That's basically what happened with that. How about you? Do you have any Albany stories?

HW: Nah, I never was there. Unfortunately not. I really could care less. I don't travel much. So do you collect records?

JIM: Kinda yeah. He's kind of a scum, I'm kinda of a scum. Amateur scum, not professional. I'm buying all of his scum records and just wanting for the INFEST "Slave" LP to become available.

HW: That's a hard record...that was hard when it came out! Do you think it's important for people to have some knowledge of punk history? In a way, record collecting is acquiring knowledge of punk history. A lot of people don't care. Do you think it's important to care?

JIM: I think it is.

NATE: I think it's important for people to learn to care.

KEVIN: I don't think people would be buying NIRVANA if it wasn't for all the early underground punk bands. That should be obvious to all these people who are snatching up the GREEN DAY records, "Oh, this is punk!"

JIM: I think it's good to have a history. I think the whole commodification of it is where I don't get into it. I'd rather get people to make tapes or bootleg stuff 'cause the prices are so high. Get it out and sell stuff at a reasonable cost.

HW: There are things that have been re-issued, though there is a multitude of things that will never be re-issued. (To Jason) Do you have anything to say, you haven't said a thing so far?

JIM: Yeah, he is the young one of the band. Ask his history, get him in there.

(Some chatter ribbing him about the band that he was in.)

JASON: I was in a band called PNA...

KEVIN: What did it stand for?

JASON: Post-Natal Abortion (laughter). I met Nate here and after PNA broke up, I joined Nate in a band called MONSTER X. That band hasn't played outside of Albany, though it's doing well. It started to fall apart actually, we are back together. I was looking to do something else. DEVOID OF FAITH had another guitar player, who will remain nameless 'cause he's a putz. He had a new band, and he's doing well, but he's a mean kid. He didn't work out and Nate knew me from his band, so he asked me to play guitar.

JIM: Jason is ten years our junior, so we make tapes for him all the time.

JASON: Unfortunately, I don't know too much about punk history. I'm willing to learn it. Some of it I enjoy, other stuff I don't. It's a lot of fun.

(Talk about music they are presenting to Jason.)

JIM: Our uniting force is BLACK SABBATH.

HW: It seems everybody's is. My boss is in a BLACK SABBATH cover band called SABRA GADABRA. They are really hugely popular, believe it or not.

JIM: It's a shirt?

HW: No. It's a cover band. It's a nightmare. I'm probably one of the few people who grew up in the hardcore scene and never listened to that stuff. I didn't like it.

KEVIN: Wow!

JIM: Then why are we doing this interview? (laughter)

HW: Anyway...You guys seem to like alot of music. What do you think about the backlash of "emo" bands? Like that MRR won't review them anymore.

JIM: I personally hate "emo".

NATE: If you are going to say something say it, but don't let it get to your head. It depends on the band. I don't even like to see factualizations on bands as far as the underground goes. People should kinda accept each other.

JASON: That's why I was kinda of shocked when I first started playing. I didn't understand why people decided not maybe to give you an attitude, but maybe hecklings or whatever. Or say something towards you for the fact that you listen to a certain kinda music. I thought...I came in really naive I guess...I thought the whole point of punk was a bunch of people who didn't feel accepted and were just going to do it with themselves. It didn't make any sense to me. As far as bands go, I'll respect anyone. If they are going to take the time to practice and be a band, doesn't mean I'm going to listen to them regularly, but...

JIM: I think that "emo" is valid that it's rooted in the original roots of punk and hardcore. Honestly, alot of music bores me. None of the music moves me at all, maybe a few bands do. Are you talking about the backlash just like in MRR or on a whole?

HW: The whole scene.

JIM: Give me an example of backlash? You know you live an isolated life in Albany.

HW: Well, every one around here is getting sick of going to shows and having people just standing around like, "Duh". Like, "We're so cool. I have so many body piercings."

NATE: Well, there's that overdose, it's kind of been like that shall we say.

JIM: To me, some of that to is people being caught up in the whole consumer culture of that.

NATE: Here there seems to be a large crowd and it seems to me...I don't want to pass judgement though it seems these kids are coming because they saw it on MTV. Like a GREEN DAY video.

JIM: It's a very accessable way to get into this kind of culture..It seems like the shows I've seen with like UNWOUND and GREYHOUSE. The people I see there, it just breeds passivity. I saw GREYHOUSE like slagging like "This song's about killing cops and smoking pot" and making fun of the backlash I guess too. It's just as stupid too. The passivity aspect, I don't see people really becoming invovled, a place you go. Maybe it's a safe space or whatever, but I don't think it provides much of a difference to the culture that we live in.

NATE: Also, it seems here there is like alot of people just tagging along. just doing what their friends are doing, you know.



UNWOUND
COIN
QU
LUI
GIL

PHOTO: NOAMI FREEMAN



PHOTO: NOAMI FREEMAN

JIM: This scene is kinda weird for us because we usually play shows with like DROP DEAD.

KEVIN: Used to sparse populations...

HW: What kind of reactions have you been getting as a band?

JIM: People stand around. (laughter) With their backpacks on. We usually play to the ABC No Rio crowd and it seems like they are into it. They are into that type of music, more punk/hardcore. We are definitely in the loud, fast rules crowd more than anything else. It's very different to play a show like this which is nice, you know. It's not preaching to the converted. If someone said we sound like DISCHARGE, which I do not think we do, but Even if we did, some people haven't even been exposed to it.

HW: It's a very young crowd.

JIM: It makes me feel old.

HW: There are still alot of older people.

JIM: The two of us are probably ten years older. How old are you?

HW: I'm twenty seven.

JIM: That's how old I am. It's just kinda weird to be ten years older than people.

HW: It doesn't really bother to much. But you get like, sometimes I don't think I was even that corny when I was young. Maybe I was or maybe I don't think I was.

NATE: But you feel your age at a show like this.

JIM: I used to complain to my friend Charlie in Conn. and he laughed at me becuse he's forty years old. He's a paralegal, 40 years old and still sets up hardcore shows.

HW: O.K. so you guys have records coming out.

JIM: Yeah, we have a seven inch on a label called Dys-gusher on a label from Toronto, Canada. We have another seven inch coming out...It's kinda weird because the one seven inch was recorded last January and the other seven inch was recorded this past June. That seven inch is coming out on Crust Records whcih is Ben from DROP DEAD's label. We are on a German 10" comp. that just came out on Re-Education Records, We are on a 12" comp. from New York on Mountain Records. Oh, and we will have an Lp coming out in Germany.

HW: How did you get hooked up with all of these foriegn labels?

JIM: People wrote to us, which is nice. The only guy we sent a tape to was from Anome Records, who put out the band from Switerland called FEAR OF GOD. He just did a re-issue of one of their seven inch. I sent a tape, he wrote back saying he wanted to do an Lp. So we are going to do it.

NATE: I think we are going to do a 10" though.

JIM: Yeah, we don't have enough songs for an Lp.

HW: Do you think you'll ever get a chance to tour Europe?

JIM: I'd kind of like to tour the States first because I think it's kinda weird that bands that take advantage of being really popular in Europe. I think there is a whole wave of American culture kicking over in Europe. It's weird that bands that don't play America, like MAN IS THE BASTARD, just play Europe. They may play one show on the East Coast, then they are going over and touring Europe. A lot of other bands have done that too.

HW: I have to think of something else to ask you. I'm horrible at this, I have to get other people to do it.

JIM: If Brett was here he could have asked us some "'88" type questions. You can ask Nate about his straight-edge past.

HW: What your straight-edge past? And future. Are all you guys straight-edge?

JIM: About one quarter now. Ask us about the youth days?

HW: How about the youth days? (laughter)

JIM: I saw CRIPPLED YOUTH right when they turned into BOLD. BALD. And STRAIGHT AHEAD and WARZONE all at one show. My first show was SHEER TERROR and getting beat up at CBGB's, I thought that was really cool.

HW: What happened at that show?

JIM: I just got pummeled. That was the first time I'd gone down to N.Y.C. to see SHEER TERROR and NUCLEAR ASSAULT. I had gotten beaten up and thought I was in then because I was assaulted by skinheads. Like Billy Psycho jumping on my forehead, I thought I was in, accepted then, you know? Then there was the \$10 Ritz shows like YOUTH OF TODAY, C.O.C., D.R.I. and DISCHARGE. I was involved into the stupidity of the whole suburban kids coming down to see Ritz shows. But he (Nate) lived in San Francisco and seeing all those shows at the Farm..

NATE: That's why I moved back here to see all the bands that I loved from N.Y.

JIM: He was over there seeing POISON IDEA and THE ADOLESCENTS and we are over here stuck seeing YOUTH OF TODAY.

HW: THE ADOLESCENTS played here.

JIM: THE ADOLESCENTS played here?

HW: Yeah, in '87. It was pretty good. Actually, YOUTH OF TODAY played with them. And they played CBGB's. So do you guys have any last comments for the world?

KEVIN: My mind's blank right now.

NATE: "Stay in it for life!"

JIM: Stay WIDE AWAKE and AWARE. Thank very much for the interview.

DEVOID OF FAITH



DEVOID OF FAITH
P.O. Box 2263
Esp. Station
Albany, N.Y. 12220-0263

PHOTO: NOAMI FREEMAN

scene report

Hello from the land of child killers and bible thumpers. My name is Drew and I'm supposed to tell you about the South Carolina punk rock music scene. So I suppose I'll do just that. Enough of the boring intro shit.

BANDS: For some reason South Carolina has gotten really plugged into the whole straight-edge thing and new bands are popping up like crazy. The newest addition is a band called PREVAIL which I've been told are quite good. They have recently added another singer for that two singer kick. They are probably going to record a demo during winter break, so look out for them. For any futher information you can write them at Evan Sellers/784 Dogwood Cr./Lake City, SC 29560. LIFELINE are a straight-edge band that's been around for a year (?) or so and they are doing quite well. I've been told that they are going on tour with LINE DRIVE this winter, so watch out. They sort of have that CHOKEHOLD/EARTH CRISIS mosh thing going on which is cool I guess, if you are into that sort of thing. They were supposed to do an Lp for Break Even Point Records but they decided against it and settled for an Ep on Scorched Earth Records instead. For futher information you can contact Will at (803) 359-8680. Local unstraight-edge heros ASSFACTOR 4 are basically in that state of band limbo where they're not broken up, but they just don't play out too often. In case you are not familiar with them, they play crazed out thrashy punk with (dare I say) HEROIN-esque type vocals. They have two Eps out: one on Old Glory and one on Repercussion. They've also been asked by Old Glory to do an Lp. But that's a ways away. They can be contacted at P.O. Box 50574 Columbia, SC 29250. PREMONITION, also hailing from Columbia, are a rather political hardcore band that is going on it's thrid year of existance. Musically they sound quite melodic but they have vocal that range from incredibly ear-shredding to plain talking. They've always been one of my favorite South Carolina bands, and they are definitely worth checking out. They've just recorded new material and hope to put out an Ep sometime in the future. They also have a split Ep with IN/HUMANITY (which I'm not sure is available or not) which can be ordered for \$3 at P.O. Box 85319 USC Columbia, SC 29225. IN/HUMANITY is also still out there kicking up their heels on occasion. They have that brutal sound somewhere near RORSCHACH. Aside from the split they have with PREMONITION they also have another split Ep with Japan's HALF LIFE. The singer, Chris, also runs a record store in Columbia which has a pretty good selection and he has a very low mark-up price which is cool by me. He distributes mostly all the new DIY punk stuff plus some

of the mainstream stuff as well. You can contact them at STEREO NUCLEOSIS RECORDS P.O. Box 5724 Columbia, SC 29250. Last but certainly not least is STRETCH ARM STRONG who remain alone in their funk/hardcore fusion techniques. Whenever they play they always have a good response and for some reason people want to take their clothes off for them. Go figure! Anyway, they're really nice and always more than obliged to play benefit shows. One of the guitarists, Scott, also does a record label called INSURGENT SOUNDS. So far he has released a South Carolina hardcore compilation featuring IN/HUMANITY, STRETCH ARM STRONG, GROUND and one other. I'n not sure how much the record costs but it's probably around \$3. Write to STRETCH ARM STRONG and INSURGENT SOUNDS c/o Scott Dempsey P.O. Box 8826 Columbia, SC 29202.

SHOWSPACES: My knowledge of all the showspaces in South Carolina is limited so I'm probably not the best candidate to speak in this department. Bear with me. In the immediate area three of my friends and i all book shows. Between us we have put on such bands as THE YAHMOS, LIFETIME, SCHLONG and other South Carolina bands. In the coming future we have THUMBNAIL playing on December 28th and FAULTLINE playing on December 31st. We will continue to book shows in the future. We deal with DIY bands only. We have a usual crowd of around 150-200 people in a semi-big room. Food and lodging is provided also. We can be contacted c/o John (803) 873-3255, Drew (803) 553-6495 or we can be written at P.O. Box 442 Ladson, SC 29445. In Columbia most of the good shows have been done at the Senseless Beauty Cafe. ANTIOCH ARROW, STILL LIFE and others all played there this summer on their tours. The place has a pretty cool coffeehouse atmosphere thing going on. The only problem with doing shows there is that the kids who do the booking there don't flier the shows too well and they only get around 40-50 people at a show max. Oh well! Eric from ASSFACTOR 4 was booking shows there this summer and he probably still is now. He can be reached for booking info at (803) 779-7807.

DISTRIBUTION SERVICES: Our good friend John at Mud Puddle Distribution is always hard at work to offer the latest in the industry. He currently carries for the likes of Gern Blandsten, File 13, Vermin Scum, Gravity, Assorted Pork Chops, ans an array of others. He puts out new lists almost daily so send him a SASE c/o Mud Puddle Distribution P.O. Box 442 Ladson, SC 29445. Mike Crust is also out there shedding his records on the punk community. He distributes a lot of crust records like BLOWAPART BASTARDS, DEFIANCE and the like. He has really good prices and is a worthy fellow to check out. He can be reached at Punk Lunch Distribution P.O. Box 50574 Columbia, SC 29250.

FANZINES: Fanzine wise, South Carolina is pretty dry. As I said earlier I'm only writing about what i know of. Locally, there are two fanzines: SOIL LIP and MUD PUDDLE. Soil Lip is a quarterly published 'zine run by me and John from Mud Puddle. Number one had interviews with Mat Gard of Radio Riot fanzine, Darrin Walters of Jade Tree Records, ASSFACTOR 4 and G.G. ALLIN. Number one is sold out forever. Number two will probably be out by the time you read this. It will have interviews with PEOPLE AGAINST RAPE and UNIVERSAL ORDER OF ARMAGEDDON and it will probably cost a dollar. Submissions are always welcome. The secone local 'zine, Mud Puddle, is a more consistent project than the former mentioned 'zine. It comes out around every other month. So far John has put out four issues. Bands like JAWBREAKER, LIFETIME and J-CHURCH. Mud Puddle has focused on more local issues in the past and will probably continue to do so in the future. Both 'zines can be contacted to their respective names at P.O. Box Ladson, SC 29445.

MISCELLANEOUS: Cool guys Cris and Charles are the founders of a Charleston CISPES chapter for S.C. CISPES stands for the COMMITTEE IN SOLIDARITY WITH THE PEOPLE OF EL SALVADOR. So far they've organized a work-a-thon to fund projects for women's empowerment in El Salvador. By putting on a benefit show they were also able to raise a good deal of money. For futher information they can be contacted at 107-D W. Rcihland Dr. Summerville, SC 29483.

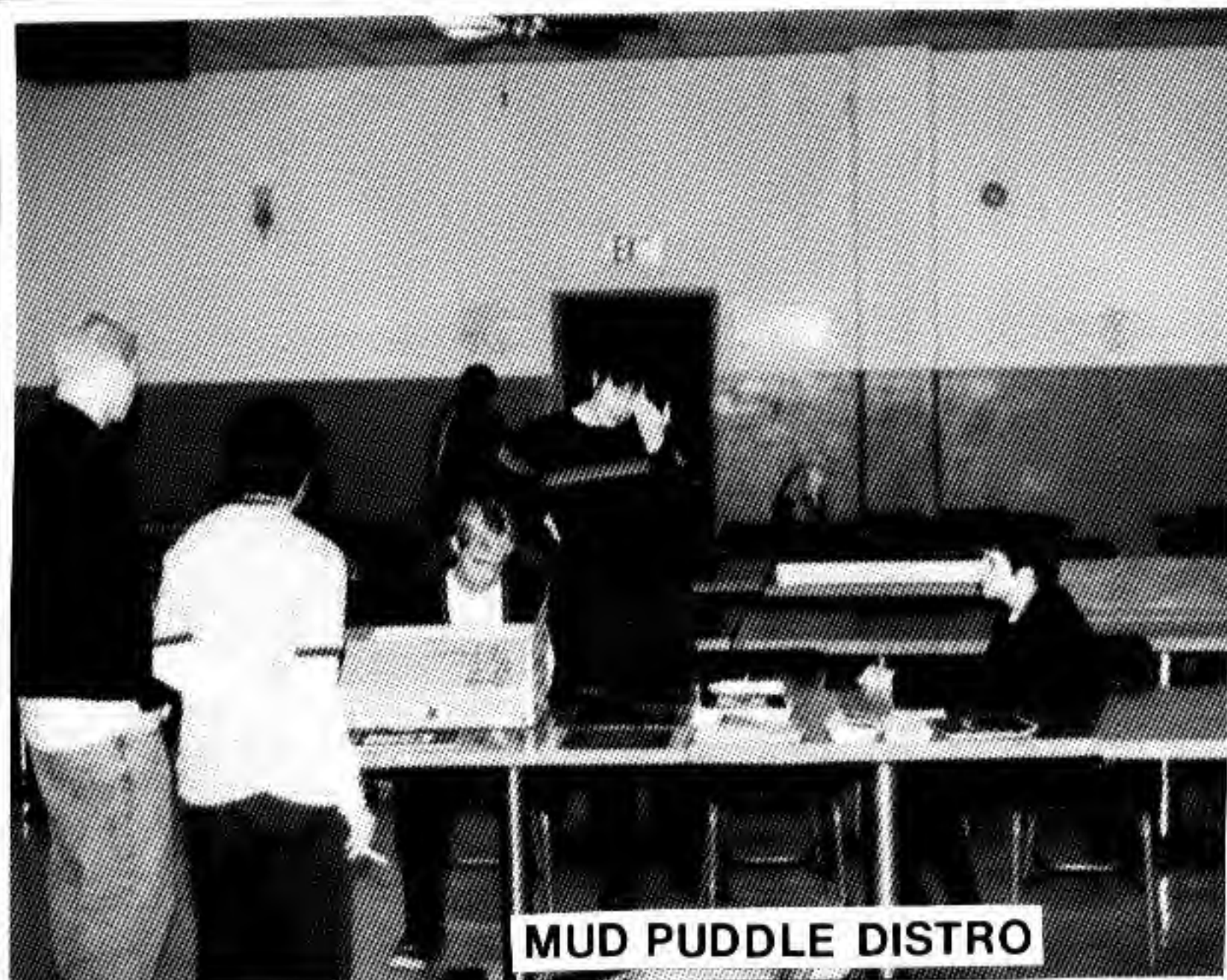


PREVAIL



assfactor 4

PHOTOS: DREW KATCHEN



MUD PUDDLE DISTRO



STRECH ARM STRONG

scene report

MONSTER X

No, Hardware didn't turn into a grind-core 'zine. It's just that I thought MONSTER X might have an interesting story behind them. Since a couple of members are in DEVOID OF FAITH, I decided to grab them and get the word about their band. Sorry, there's no pictures and it's pretty short, but it was imprompt. Read on...

HW: What possessed you to do a grind straight edge band out of all the possibilities?

NATE: It hasn't been done. Well, not much any way.

DEVON: Well, aside from the fact that grind is pretty much all that we are into now, our roots are in posityouth and old '80s hardcore and stuff. Right now, I'm just really turned on by grind. It seems like the most open-mined form of musical expression right now. And it's now standardized, like there aren't grind politics. As using grind as a vehicle, straight-edge can become more open for the audiences.

HW: How are people reacting to you?

DEVON: We are suprisingly getting a good reaction. In our own town, we've had problems drawing like 15 people. Once the demo got out, we got a real strong reaction.

HW: Have you played outside of your area yet?

DEVON: No, just in Albany so far.

HW: How do you think people are going to react to you say you play ABC?

DEVON: The tendency for us to let people live their own lives the way they want to I think fits in more with what ABC is geared towards. Keeping an open mind and not trying to impose absolutes on people.

HW: On the lyrics to "Legalize", I don't understand your stance on it.

DEVON: Well, the lyrics are mostly about marajunina mostly environmental reasons for legalizing it. But I also believe that everybody has the right to do what ever they want. I think that if someone smokes pot it has no effect on my life, therefore it's no concern of mine.

HW: But don't you think for the better of the human race, you should make it a point for them to understand that they shouldn't do it?

DEVON: No. I think everyone has their own vantage point to what is reality and what is truth. I don't think I should cross into someone's space. Everyone has the right to see the world as they see it. Just because I think that doing drugs isn't going to better my life doesn't mean that is true. There are no absolutes. I don't believe in any absolutes. I think that's the main thing wrong with hardcore, especially since straight edge has become so big with skating and fashion. With that crossing over into straight edge, I think the conformity issue becomes a problem. By catagorizing hardcore as grind, straight-edge and stuff is what we are trying to combat.

NATE: I feel pretty much the same way that Devon does, but I'm a little more extreme...I think we should legalize all drugs: cocaine, heroin or any other drug that any one wants to do. It their life. It's not going to effect me unless I let it. If I don't help somebody that's around me...I think there will be alot less crime. The stuff that heroin is cut up with is what kills people. People can function perfectly well on heroin, I'm not a supporter of it. I am not saying go out and do it, I wouldn't touch the shit. There are people, if it is perscribed to them, you can work a job...If you are addicted to something, you are addicted to it. You are going to do it. If you need money for it, you are going to go out and maybe hurt somebody.

HW: There are people saying to make drugs available through prescriptions. Those prescriptions will cost almost as much as it is out in the street because the medical community is ripping off people already and they are really take advantage of that.

DEVON: Well, I think you have to go deeper because it's the social system that creates dependence. It creates the need for passivity, it creates the need for prescribed answers. People want to zone out, they don't want to have anything to do with thinking. They are trained to act, trained to dress a certain way and to think a certain way. That's the problem. That's where the drug problems come in. People are trained to be passive, to give in. I think that by legalizing drugs you make that...

NATE: You don't need to say it's O.K. because you are legalizing it. You have to educate people and let them know it's still not...I mean alcohol is legal and that takes more lives than marajaina.

HW: And it causes alot of problems.

NATE: And I'm not saying you have to make alcohol illegal either. People need to be able to do what they want.

HW: How about this issue: Alot of people say, I don't know where they came up with this, if they make drugs legal that they should make a tax that will help pay for the medical costs for all this stuff. Do you think like that would work? Because you know how the medical industry is. It would make our health insurance...I know people at my job because they all went to rehab at the same time our health insurance was cancelled. For people that really needed it. What I'm getting at is because people did something to themselves, they take their insurance for all this...that's really going to be a problem.

DEVON: I like to see things from an individual's point of view though. I don't see things as in terms of like society. I think that man can exist without society. Man is basically himself. We interept our own reality and reality is created in our own minds. I tend to see things in a more philosophical point of view then social. You can always change society and change the systems that create medical and health insurance and the need for drugs. You can always change the person, most important, the individual. I think that the individual has the right to make his own decisions and he should never be told what to do. Whether directly or idealogically.

HW: So you guys have a record out now. How it's selling?

DEVON: As far as I know, all the copies are sold to distributors.

NATE: It's pretty much out of hands.

DEVON: There may be a few copies out there. I get alot of letters, you'd be surprised of the response. Positive letters. Out first letter ever was kind of a negative letter from Kate from 108.

NATE: We played a show with SHELTER some time last year. We have a song that deals with religious beliefs, attacking Krishna beliefs.

HW: How do you feel about that?

NATE: I'm very negative about bringing religion into hardcore. I don't care what people do but bringing it in and brainwashing kids.

HW: It makes alot of people that are either very naive or need to belong to something and that's something easy. Sort of like that movie "Higher Learning" I saw the other day.

DEVON: Religion is just as much of a drug or pacifier as anything else.

NATE: When I was at that age, I can remember when I wanted to belong. I can see me being brainwash by something like that when I was that young and stupid and naive. So I'm very against it, it's bad.

HW: You know they used to tell the krishnas in New York to look for kids that had shirts with hardcore bands' names. Go and approach them. I was too. I'd be like, "Go fuck off!". There would be a crowded N.Y.C. street and a krishna would walk right up to me.

(Jim from DEVOID OF FAITH enters the fray)

JIM: The Krishna stuff is huge. I was just in Toronto and there was this huge neon sign that said "Ishcon". They are not exactly a grass-roots organization.

DEVON: It's just the position of religion and hardcore is scary because people see this in the mainstream especially with corny bands like CRO-MAGS and stuff doing the Krishna consucuous thing. People will start relating that with hardcore. All of a sudden, hardcore becomes about religion.

NATE: Well, anyway, somebody in the band bought our demo. Kate wrote us a ten page letter attacking our views and lyrics.

HW: Do you ever wonder about those people who like write ten page letters to HeartAttack? Like do they have lives?

DEVON: Well, she did write us a ten page letter and in response I wrote her back a ten page letter. (laughter) I asked her for a tape of her band (108), I told her I'd trade her something cool for it, but she never wrote back.

JIM: Kate's originally from Albany.

DEVON: She paralleled our views with those of the Nazis. And said something to the effect that...a parallel between Hitler and the Jews, about crushing religion.

NATE: We have a song called "Leap Of Faith" and she interpereted as how can you have faith when you have no religious beliefs, but it's about having faith in yourself and your friends.

HW: So what is going to be your overall goal as a band?

NATE: Just to put out as much vinyl as possible. To meet as many friends...maybe play a show outside of Albany. (Laughter) Hopefully, to educate or maybe help people see more clearly.

DEVON: I just want people to know that all straight edge people aren't the same.

HW: That's every true.

DEVON: That's basically it. In our own small town, straight edge became this or that. I mean we are straight but we didn't want to be anything about that.

NATE: There is a whole straight edge scene, but it's not what we are a part of or what we are about. We don't go to those shows we don't support those bands. It's cliched and old fashioned.

HW: Can we have some last comments?

DEVON: "Stay Postive!"

NATE: Try and purchase the MONSTER X demo. the demo will always be in print forever. Even when I'm 35. Any labels, we are looking to put out as much stuff as possible, so get in touch if you are interested.

MONSTER X 143 Cherry Ave. Delmar, N.Y. 12054

TAKE A WALK

CLAIM TO LIVE YOUR LIFE POISON FREE
BUT RELIGION BECOMES YOUR REALITY
OPIATE OF THE MASSES CONTROLS YOU
"ANCIENT" WRITINGS TELL YOU WHAT TO DO
NO HARD FACTS TO DEFEND YOUR "TRUTHS"
EXPECT TO LIVE ON FAITH NOT PROOF
ITS NO DIFFERENT THAN CHRISTIANITY
AN ORGANIZED END TO INDIVIDUALITY

TAKE A WALK

chorus
YOU SAY KRISHNA CONSCIOUS IS THE ONLY WAY TO BE
WELL I DON'T FUCKING CARE UNTIL YOU PUSH THAT SHIT ON ME
I DON'T NEED A "GOD" TO TELL ME WHAT TO DO
GIVE UP YOUR DEPENDENCE - LIVE LIFE FOR YOU

INSECURE KIDS WHO NEED TO BELONG
FINDING INSPIRATION IN SHELTER SONGS
TO BLIND TO SEE THE BIGGER PICTURE
EYES BURIED IN BOGUS SCRIPTURES
OPENING MINDS IS WHAT THIS IS ABOUT
NOT A HAVEN FOR RELIGIOUS CULTS
ORIGINAL IDEAS ARE SLIPPING AWAY
TAKE A FUCKING WALK. GET THE FUCK AWAY

LEGALIZE

LEGALIZE—DISTRIBUTE
YOUR P.R. WAR CAN'T CONTINUE
BLATANT OFFENSES AGAINST THE MIND
DEPLETION OF RESOURCES—THE REAL CRIME

MODERN DAY PROHIBITION
WERE TAKING BACK OUR RIGHT TO MAKE A DECISION
UNLIMITED PAPER—PERSONAL
EDUCATION TO LIMIT ABUSE

LIES FOR PROTECTION?
DO WE NEED THIS THOUGHT OPPRESSION
TOO MANY LAWS FILLING SPACE
NEEDLESS RESTRICTIONS—WE MUST ERASE

Contrast

newsletter / zine / distribution

Here's the deal, Bi-monthly FREE CONTRAST newsletters have been reinstated as of January 1st of 1995. They are at least one 11 x 17 sheet of paper folded in half to yeild 4 pages. It will probably get larger in the future. The circulation after the first issue will be 1000 copies or more. They will contain articles, lots of reviews, ads, some pictures, etc. Mainly of a hardcore nature. I will review most everything sent to me and ad rates are quite reasonable. I will not trade for ad space under most conditions. I also do a little distribution so when sending something for review include wholesale prices. For a copy of the newsletter and whatever other neat things I have lying around send a stamp and a letter. A letter is very important. I live for mail. You can also send me addresses and stuff for any cool record write to:

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E-Mail: ALCONTRAST@AOL.COM

WARPATH



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Bloodlet, Falling
Forward, Shift
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glendale queens ny 11385

p. evan sellers

premonition.

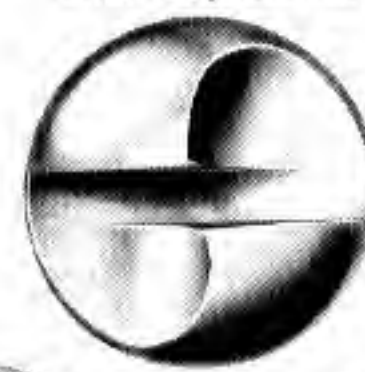
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